National Library
of Canada

Acquisitions and
Bibliographic Services Branch

395 Wellington Street
Ottawa, Ontario
K1A 0N4

Bibliothèque nationale
du Canada

Direction des acquisitions et
des services bibliographiques

395, rue Wellington
Ottawa (Ontario)
K1A 0N4

Your file Votre référence

Our file Notre référence

NOTICE

The quality of this microform is heavily dependent upon the quality of the original thesis submitted for microfilming. Every effort has been made to ensure the highest quality of reproduction possible.

If pages are missing, contact the university which granted the degree.

Some pages may have indistinct print especially if the original pages were typed with a poor typewriter ribbon or if the university sent us an inferior photocopy.

Reproduction in full or in part of this microform is governed by the Canadian Copyright Act, R.S.C. 1970, c. C-30, and subsequent amendments.

AVIS

La qualité de cette microforme dépend grandement de la qualité de la thèse soumise au microfilmage. Nous avons tout fait pour assurer une qualité supérieure de reproduction.

S'il manque des pages, veuillez communiquer avec l'université qui a conféré le grade.

La qualité d'impression de certaines pages peut laisser à désirer, surtout si les pages originales ont été dactylographiées à l'aide d'un ruban usé ou si l'université nous a fait parvenir une photocopie de qualité inférieure.

La reproduction, même partielle, de cette microforme est soumise à la Loi canadienne sur le droit d'auteur, SRC 1970, c. C-30, et ses amendements subséquents.

Canada

UNIVERSITY OF ALBERTA

"Only More Life": Death, the Afterlife, and Ideal Maturation in Children's Fantasy

by

© Teya Rosenberg

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

DEPARTMENT OF ENGLISH

EDMONTON, ALBERTA
SPRING 1994

National Library
of Canada

Acquisitions and
Bibliographic Services Branch

395 Wellington Street
Ottawa, Ontario
K1A 0N4

Bibliothèque nationale
du Canada

Direction des acquisitions et
des services bibliographiques

395, rue Wellington
Ottawa (Ontario)
K1A 0N4

Your file Votre référence

Our file Notre référence

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-612-11351-5

Canada

UNIVERSITY OF ALBERTA

RELEASE FORM

NAME OF AUTHOR: Teya Rosenberg

TITLE OF THESIS: "Only More Life": Death, the Afterlife, and Ideal Maturation in Children's Fantasy

DEGREE: Doctor of Philosophy

YEAR THIS DEGREE GRANTED: 1994

Permission is hereby granted to the University of Alberta Library to reproduce single copies of this thesis and to lend or sell copies for private, scholarly or scientific research purposes only.

The author reserves all other publication and other rights in association with the copyright in the thesis, and except as hereinbefore provided neither the thesis nor any substantial portion thereof may be printed or otherwise reproduced in any material form whatever without the author's prior written permission.

Teya Rosenberg

8, 10626 80 Avenue
Edmonton, Alberta
T6E 1V5

April 19, 1994

UNIVERSITY OF ALBERTA

FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled "'Only More Life': Death, the Afterlife, and Ideal Maturation in Children's Fantasy" submitted by Teya Rosenberg in partial fulfillment of the requirements for the degree of Doctor of Philosophy.

R E Jones

R. E. Jones

J. C. Stott

Douglas Barbour

D. F. Barbour

A E Altmann

A. E. Altmann

A. Moss

A. Moss

April 11, 1994

"You have tasted of death now," said the Old Man. "Is it good?"
"It is good," said Mossy. "It is better than life."
"No," said the Old Man: "it is only more life."

George MacDonald "The Golden Key"

In memory of my grandfathers
Basil Milovsoroff and Jess Rosenberg,
both great storytellers

and

To my sister Lisa, Dr. Rosenberg minor,
friend and partner in junk food crimes

Abstract

Maturation is a dominant theme in children's literature. In seventeenth- and eighteenth-century children's literature, presentations of death and the afterlife are central to maturation, which occurs within a Christian framework; its goal is the reward of Heaven. Since the nineteenth century, Western society has become increasingly secularized and no longer conceives of maturation in solely Christian terms. As a result, death and the afterlife are no longer central topics in children's literature. Contemporary children's literature that does deal with death and the afterlife, however, clearly presents contemporary views of ideal maturation.

Since the mid-nineteenth century, death and the afterlife have appeared chiefly in children's fantasy, and the first children's fantasy to use them as integral parts of maturation was George MacDonald's "The Golden Key" (1867), which covers the lifetime of its protagonists. Subsequent fantasies, however, depict either children growing to adult identity, as in MacDonald's At the Back of the North Wind (1871), Susan Cooper's Seaward (1983), and Ruth Nichols's Song of the Pearl (1976), or adults growing to a new identity, as in C. S. Lewis's The Last Battle (1956), Ursula K. Le Guin's The Farthest Shore (1972), and Patricia Wrightson's Behind the Wind (1981).

These fantasies depict death and the afterlife as metaphors for elements of the process of maturation; they also assert that acknowledgement of actual death is necessary for meaning and purpose in life, and they optimistically propose that personal identity continues after death. The teleological nature of these fantasies has been constant since "The Golden Key," but the expression of that teleology corresponds to the movement from the sacred to the secular during the past century. Within these fantasies, the change is chiefly that of vocabulary, for the message remains the same: maturation is continuous and meaningful.

Using Jungian theory, which provides a basis for evaluating maturation and a theoretical language appropriate to fantasy, I examine the portrayal of maturation in these fantasies and assert that, despite changes in teleological expression, they continue a tradition in children's literature of depicting ideal maturation as an ongoing spiritual process.

Acknowledgements

Although many people have helped with the production of this dissertation, none have given it as much time and painstaking care as my supervisor, Raymond E. Jones. I want to thank him for all his help and guidance: his patience and support have been invaluable. I would also like to thank Jon Stott, Doug Barbour, and Anna Altmann for their enthusiasm, which helped me keep going.

I have had the good fortunate to be surrounded by many peers whose camaraderie and willingness to talk about ideas are always an inspiration. In particular, I would like to thank, for their contributions and enthusiastic responses, Richard Cunningham, Susan Fisher, Karen Halil, Susan Hillabold, Garry Sherbert, and Deborah Wills, each of whom read and commented on a chapter. Thanks also to the gal pals: Sue and Karen, for all the shopping; the Chianti's crew: Garry, Troni Grande, and Deborah, for more pasta than I needed; the Fighting Words softball team for the exercise and beer; and the Star Trek and Laundry gang: Susan, Jim Zaleschuk, and Deborah, for Friday nights off. I would like to thank Teresa Alm and Lol Marat for their support. Special thanks to Kim Odegaard, for thought-provoking conversations and lots of laughter. Finally, I have to thank my family: Ann Milovsoroff; Georgia Taylor Milovsoroff; Peter and Linda Milovsoroff; Carol Viole Rosenberg; Lisa Rosenberg and Greg Spohr; Neil Rosenberg and Colleen Lynch, for their continuing support and cheerleading. Without them, I would not be here.

Table of Contents

Introduction 1

Part I Journeys to Adulthood: The Child Grows Up

1. The Romantic Christian Journey: George MacDonald's "The Golden Key" and At the Back of the North Wind 26

2. The Uncertain Humanist Journey: Susan Cooper's Seaward 61

3. The Reincarnational Humanist Journey: Ruth Nichols's Song of the Pearl 92

Part II Journeys to Wholeness: The Hero Gets a (Personal) Life

4. The Christian Soldier Earns His Reward: C. S. Lewis's The Last Battle 122

5. The Taoist Sage-Hero Retires: Ursula K. Le Guin's The Farthest Shore 151

6. The Romantic Aboriginal Hero Returns to the Land: Patricia Wrightson's Behind the Wind 177

Conclusion 204

Works Cited 217

Introduction

"The idea of growing up," says Lloyd Alexander, "is surely one of the basic themes in children's literature" ("Truth about Fantasy" 172). Much of children's literature presents views of ideal maturation, a concept that includes both process and goal: the child learns ideas and values prized by society and employs them in adult life. In The Promise of Happiness (1981), Fred Inglis says: "The stories we tell [children] are intended to make life in the future" (32). Inglis, using the common view of today's child as tomorrow's adult, perceives children's literature as a vehicle for education: the nature of our future depends on our children's training. The extent to which fiction influences children's training is debatable, for there are many influences in their lives; however, children's literature, like all literature, does incorporate the ideas and values of both the person and the society from which it comes. In children's literature, those ideas and values, as Peter Hollindale writes in Ideology and the Children's Book (1988), come from an author's explicit beliefs and aims (10) and his or her implicit assumptions (12), as well as from "huge commonalities of an age" (15). Thus, children's literature is consciously and unconsciously educational, and, as Joan Rockwell points out in Fact in Fiction (1974), it "is a key to the values of the society which produces it" (23).

Maturation is a concept inextricably linked with people's perception of themselves in relation to their world. Tracing how children's literature presents maturation reveals not only a society's views of its ideal form, but also the changes in those views, for it is not a static concept. Christie W. Kiefer points out, for example, that "Maturity is fundamentally a social idea, and it differs from place to place and era to era" (The Mantle of Maturity 8). Furthermore, the definition of maturity within any given culture corresponds to that culture's belief systems (Kiefer 18). Literature portraying death and the afterlife clearly reflects changing beliefs. Western society has presented visions of maturation to its children through their own literature since the seventeenth century, and throughout its history, children's literature has frequently connected maturation with concepts of death and the afterlife. In the seventeenth and eighteenth centuries, when death was a common experience and the afterlife was an accepted fact, acknowledging both was an important part of growing up, as was being a good Christian, since Christianity provided the predominant paradigm of maturation. The importance of death and the afterlife in children's literature decreased during the nineteenth century, when death became a less common experience for children and when the growth of secularization eliminated certainty about the afterlife. In the twentieth century, Christian ideals are no longer the principal measure of maturation; however, death and the afterlife have begun to reappear in children's literature, chiefly in children's fantasy, and they are again connected with maturation. The fantasies not only revive the tradition of making the acknowledgment of death and the afterlife integral parts of maturation, but they present, for an audience living in a sometimes nihilistic era, a reassuring view that death is not final and that both life and death have purpose and meaning.

Connecting death, the afterlife, and children's literature may seem strange, for we tend to view childhood and death as opposite ends of a spectrum. Nevertheless, death and the afterlife do provide an appropriate focus for maturation because death is the end of that process. Regardless of whether one believes in a life beyond this life, death ends development as we know it and so encourages the evaluation of life: "We cannot grasp or evaluate correctly the proportions and the significance of life if we do not bring death into the picture" say Hannelore Wass and Charles A. Corr in Helping Children Cope with Death (1984, 2). Such a view of death fits particularly well with notions of maturation. If, as Charles Taylor asserts in Sources of the Self (1989), a "basic condition of making sense of ourselves" is to "grasp our lives as a narrative" (47; emphasis in original), then death ends that narrative, at which point the purpose of the story becomes clear. Walter Benjamin makes exactly this point about storytelling[1] when he says

> It is . . . characteristic that not only a man's knowledge or wisdom, but above all his real life--and this is the stuff stories are made of--first assumes transmissible form at the moment of his death. ("The Storyteller" 94)

In life itself or in a literary representation of life, death is the point at which evaluation of the meaning and purpose of life can begin. In children's literature, such evaluation presents ways of maturing.

In this dissertation, I examine seven fantasies: George MacDonald's "The Golden Key" (1867) and At the Back of the North Wind (1871), C. S. Lewis's The Last Battle (1956), Ursula Le Guin's The Farthest Shore (1972), Ruth Nichols's The

---

[1] In "The Storyteller," Benjamin sets up a contrast between the novel writer, who is solipsistic, and the storyteller, who focuses on communicating some wisdom and experience to the audience. Much of what Benjamin says about storytelling applies well to children's literature, a form in which the audience is the focus.

Song of the Pearl (1976), Patricia Wrightson's Behind the Wind (1981), and Susan Cooper's Seaward (1983). My discussion centres upon their use of death and the afterlife to portray visions of maturation. In these fantasies, death and the afterlife are realities: death is something every person must face as part of maturation, and the afterlife exists, although in a variety of possibilities and degrees of reassurance. However, the fantasies not only portray death and the afterlife as physical realities, but they also use death and the afterlife as metaphors for elements of development: death is a point of transition, and the afterlife is the site of evaluation and new growth. This multiple use of death and the afterlife in the books reinforces their focus on growth. Thus, these fantasies revive the tradition in children's literature of presenting death and the afterlife as part of life's meaning and purpose. At the same time, as a group, they reflect the changes in society's views of maturation and its expression of meaning and purpose.

A Brief Overview of Death, the Afterlife, and Maturation in Children's Literature

Literature specifically intended for children began to appear in the seventeenth century. That literature was explicitly didactic, and death was very much a part of the didacticism. For those early children's writers, according to Patricia Demers in Heaven upon Earth (1993), heaven was a "living reality" that "undergirds every scheme of moral instruction" (18). Death and the consequent ascent to heaven or descent to hell reinforced lessons about moral behaviour and moral thought. For example, James Janeway's A Token for Children: Being An Exact Account of the Conversion, Holy *and Exemplary Lives, and Joyful Deaths of Several Young Children* (1672) presents readers with many appalling deaths and repeatedly urges them to live holy and sanctified lives so they may go to heaven, for children "are not too little to go to Hell . . . [or] too little to go to Heaven" (A4). The achievement of adulthood was by no means a surety, and so even the very youngest children had to concentrate on purifying their souls. Owen Watkins points out that "personal identity was formulated primarily through its relationship with God" (*The Puritan Experience* 227). Puritans defined that relationship by "a sense of sin" (227), sin from which an elect few would be saved. Although nobody could know who was among the elect, one had, as David Stannard notes, to devote oneself to the search for grace just in case one could be saved (*The Puritan Way of Dying* 41). The meaning in life, according to Puritan texts, comes from striving to ensure that, should a person be one of the elect, her or his soul would enter Heaven.

During the eighteenth century, attitudes about children and child-rearing began to change, but maturation was still a preparation for heaven. In the early eighteenth century, writers other than the Puritans continued the didactic tradition, as this verse from Isaac Watts's *Divine Songs Attempted in Easy Language for the Use of Children* (1715) demonstrates:

Song XI.
Heaven and Hell.
I.
There is beyond the Sky
A Heaven of Joy and Love,
And holy Children, when they die,
Go to that World above.

II.
There is a dreadful Hell,
 And everlasting Pains,
There Sinners must with Devils dwell,
 In Darkness, Fire, and Chains.
III.
Can such a Wretch as I
 Escape this cursed end?
And may I hope, whene'er I die,
 I shall to Heaven ascend?
IV.
Then will I read and pray,
 While I have Life and Breath;
Lest I should be cut off to Day,
 And sent t' Eternal Death. (16-17)

This verse exemplifies the presentation of death and the afterlife in those early publications designed to scare children into being good little Christians. It presents the alternatives of a beautiful heaven and "a dreadful Hell" (5) and assures children that they need to purify themselves, for each child is "a Wretch" (9) who must work hard to earn entrance to Heaven. Literature is a guide to ideal maturation, for the child must "read" as well as "pray" (13).

Later in the eighteenth century, stern views on raising children relaxed somewhat, and death and the afterlife in children's literature appeared in less explicitly frightening ways. The changes in the presentation of death and the afterlife reflect changing perceptions of meaning in life and of maturation. During the eighteenth century, the focus became less on doing one's duty in this life to gain admittance to the next and more on perceiving this life as good in itself.

The most popular form of children's stories in the late eighteenth and early nineteenth centuries was the moral tale (Carpenter and Prichard, The Oxford

Companion to Children's Literature 358), which promoted good moral and social behaviour while telling a story meant to entertain. In these cautionary tales, death is an example; the child characters learn their lessons through someone else's death rather than through the threat or occurrence of their own. For example, in Mary Sherwood's infamous gibbet scene in The Fairchild Family (1818), Mr. Fairchild takes his two quarrelling children to see the decaying body of a man who had murdered his brother and then lectures them on the necessity of sibling love (56-60). The Fairchilds also take their children to see a corpse that has been laid out for two days (150); the purpose of the visit is to show the children how terrible death is. The close description of the smell and appearance of the corpse ensures that the readers also perceive death's horror. Although these experiences with physical death are the basis for discussions of sin and how to avoid it, the emphasis is very much upon the physical elements of death, and thus death is connected more with this world than the next. Children's literature, although it still presents the afterlife as consisting of the alternate possibilities of heaven and hell, does not dwell so thoroughly upon the horrors of hell.

By the mid-nineteenth century, not only had hell and the threat of punishment largely disappeared but so had the presentation of death in detail. Death was not completely absent from children's literature, but threats of death and punishment changed; as Stannard says, "death as a lonely finality or grim eternity of torment was simply willed out of existence" (174). More people held, as Taylor says, "the belief that salvation is universal" (318) and so they replaced the Puritan views of death as the movement to punishment or reward with the view of death as transformation into a wonderful new being. As Gillian Avery notes, death scenes were the site of sentimentality in children's literature, meant to provide a good cry (Nineteenth Century Children 223).[2] Beth's death in Little Women (1868) exemplifies this sentimental presentation of death, for death is "a benignant angel" that makes Beth "well at last" (505). Heaven also became a site of sentimentality, as Sara Crewe's description from Frances Hodgson Burnett's A Little Princess (1887; rev. ed. 1905) demonstrates:

> "There are fields and fields of flowers, . . . fields and fields of lilies. . . . And little children run about in the lily-fields and gather armfuls of them, and laugh and make little wreaths. And the streets are shining. . . . And there are walls made of pearl and gold all round the city, but they are low enough for the people to go and lean on them, and look down on to the earth and smile, and send beautiful messages." (44)

This paradisiacal vision was not uncommon at that time,[3] and it lingers today. The sentimentality, which emphasized the beauty and goodness of both death and the afterlife, corresponds to then prevailing views of childhood as a time of beauty and innocence.

This change in children's literature from the stern Puritan to the sentimental Victorian mode is in some respects a product of the Romantic movement of the late eighteenth and early nineteenth centuries, which regarded the process of maturation as something to nurture, rather than to enforce. For many Romantic philosophers and poets, each person had "a unique, inborn, intuitive faculty . . . that contained the seeds of the individual's full moral maturity" (Kiefer 79). In such a framework, the training of children became a positive effort; adults encouraged them to be good rather than discouraging them from being bad. This sense that the child's inherent goodness needed encouragement corresponds with changing attitudes towards morality. Proper behaviour was not as important as proper feeling: "The moral action is not marked as such by its outcome, but rather by the motives for which it was undertaken" (Taylor 363). In essence, a psychology of goodness was developing, and maturity involved more than participating in the social structures in an appropriate manner. The development of one's self, the centre of one's individual identity, was important, and that development could only be encouraged by training proper feeling through example and positive nurturing. Although such a view is not necessarily sentimental, it did result in sentimentality, a tipping of the balance to an extreme opposite to that of Puritanism.

---

[2] See also Francelia Butler, "Death in Children's Literature" 115.

[3] The images in this description bear striking resemblance to those in Dante Gabriel Rossetti's "The Blessed Damozel," indicating that this view of heaven was not restricted to children's literature.

That extreme tipping of the balance may also have been an overcompensation for the growing lack of certainty about the religious framework upon which the Puritans so thoroughly depended. Like the Romantics, the Puritans emphasized self-examination, but, as Watkins points out, they based such examination on their sense of "alienation from God" (227) and the belief in a "pre-existing objective condition" (231). The Romantic searching within for proper feeling developed from a sense of potential unity with God and the feeling that the theistic system no longer provided the only source of morality; secularization became more widely a part of Western society after Romanticism. As a philosophy, Romanticism proposed, as M. H. Abrams notes, that "the subject, mind, or spirit . . . is primary and takes over the initiative and the functions which had once been the prerogatives of deity" (Natural Supernaturalism 91). During the Victorian era, the process of secularization accelerated; Taylor says that "Darwin, by showing how there could be a design without a Designer, blew a gaping hole" in the former dependence on all life coming from and leading to God (404). Thus, morality was no longer solely located with God, for it could "be sought . . . in the two new 'frontiers': the dignity which attaches to our own powers . . . and the depths of nature within and without" (Taylor 408). Such views opened the way for the growing consideration of self-development, a consideration that has influenced children's literature since the nineteenth century.

From the end of the nineteenth century until the mid-twentieth century, death as a primary topic in children's literature largely disappeared, not only because of the increasing life span of the average person but also because of the growing secularization of society. As Juliet Dusinberre points out about children's literature, "Whereas Charlotte Yonge in The Daisy Chain [1856] presents death as educative, E. Nesbit [1858-1924] believes only that it is a fact of life" (Alice To The Lighthouse 136). E. Nesbit's work is the forerunner of much twentieth-century children's literature; she rejects the Victorian sentimentality and presents death as part of, but not of chief importance in, children's lives. As well, her stories present little or no contemplation of the afterlife. After Nesbit, children's literature increasingly ignores death and the afterlife as a part of life. As Jane Abramson writes, "Since Puritan times there was a complete about-face--from an obsessive preoccupation with death to an unhealthy avoidance of the inevitable" (31). Abramson points to the declining presence of death within the home as leading, in the twentieth century, to death being taboo in much of children's literature (31).[4]

The fact that fewer children directly observed death may be part of the reason it disappeared from children's literature; however, the concomitant decline of belief in the afterlife is probably another factor in that disappearance. Belief in the afterlife has never entirely disappeared, but certainty about its existence has declined, resulting in a reluctance to discuss the afterlife. This reluctance may well have contributed to the lack of children's fiction dealing specifically with death. Death without an afterlife is final and somewhat depressing, not in keeping with the essentially optimistic nature of most modern children's literature; although death does appear, few children's books in the twentieth century focus explicitly on it.

Two contemporary views of maturation, both closely linked to secularization, explain the reluctance to discuss death or depict the afterlife. One view presents maturation chiefly as the achievement of adulthood with the necessary skills to integrate with society and be socially successful (Kiefer 86). The spiritual implications of growth are not a chief concern, and so such a view of maturity does not lend itself to discussion of either death or the afterlife; death, that is, is the end of mundane social integration, and recognition of the spiritual is the basis for discussion of the afterlife. The notion of maturity as a solely mundane state began to develop in the early nineteenth century, when "the idea of social success" became the "measure of maturity" (Kiefer 85). A great deal of children's literature since the nineteenth century concentrates on successful integration within mundane society as the major goal of maturation.

---

[4] See also Margaret P. Esmonde,"Beyond the Circles of the World" 34-35.

The other twentieth-century conception of maturation does not reject integration with society but supplements it with the perception of maturity as including some development of an inner self. This presentation of maturation grows from Romanticism and the psychology of goodness that began to develop in the nineteenth century. In the twentieth century, there has been a growing acceptance and popularity of psychology. As C. G. Jung points out, "The rapid and worldwide growth of a psychological interest . . . shows unmistakeably that modern man is turning his attention from outward material things to his own inner processes" (Civilization in Transition 83), a trend that may well connect with the growing disillusionment of Western society with the industrial revolution, which switched focus from spiritual growth to social success. Furthermore, the devastations of the Second World War and the consequent, ever-present threat of world annihilation have undoubtedly contributed to the view of maturation as not simply a state of social achievement but as a spiritual, inner development in which meaning in life does not depend upon material success in the outer, mundane world. In children's literature that presents this view, the goal of maturation is to develop the inner self; doing so leads naturally to social integration.

These two views of maturation, emphasizing either the mundane or the spiritual, are not radical departures from earlier views of maturation. Kiefer points out that, historically, while there are changes in ideas about maturation, new ideas do not necessarily erase older views: "several layers [of ideas], however contradictory, co-exist within the same society and sometimes within the same individual at different times" (12). The view of maturation as involving spiritual development is, in some ways, not that different from the Puritan view, which connects development with a search for meaning in life beyond its mundane trappings. Yet, the twentieth-century frame of reference is very different from that of the seventeenth century. Most of Western society no longer looks to God for meaning. Contemporary belief seeks meaning in life in the individual and in the experience of life itself; ideal maturation in this secular frame has come to be a balancing of social, psychological, and moral development in which sense of self, be it social or spiritual, inherent or created, is necessary for meaning and purpose in life.

In the mid-twentieth century, when death does begin to reappear as central topic in children's literature, most of the literature concentrates on this world and this life as meaningful and important; the stories propose a humanist frame. Books such as Charlotte's Web (1952), by E.B. White; Tuck Everlasting (1975), by Natalie Babbitt; A Ring of Endless Light (1980), by Madeleine L'Engle; and Hunter in the Dark (1982), by Monica Hughes, while dealing differently with the topic of death, all present it as part of an education about life, an education in which the ideological framework of the culture is as evident as it was in the Puritan literature, although it is not as strongly stated. The humanist frame is, however, infinite in its interpretations, although one view predominates modern thought. Peter Faulkner, in Humanism in the English Novel, identifies twentieth-century humanism as "an ethic which . . . is sceptical about the supernatural and transcendental" (1), and Antony Flew says that humanists insist "that we should be exclusively concerned with human welfare in this, allegedly, the only world" (A Dictionary of Philosophy 153). Charlotte's Web, Tuck Everlasting, and Hunter in the Dark fit such a definition of humanism. That particular form of humanism does not, however, completely dominate children's literature, for there are many varieties of humanism. Books such as L'Engle's A Ring of Endless Light, and most of the fantasies depicting death and the afterlife, are not sceptical about the supernatural and transcendental, although they all do place emphasis on this life as the chief site of purpose and meaning. Modern children's literature discussing death encompasses a spectrum of humanism, which ranges from Renaissance humanism, with its focus on human endeavour that does not reject the existence of the supernatural and other worlds, to secular humanism, which does reject those unprovable elements of belief.

Children's literature thus illustrates Kiefer's point about multiple layers of ideas in history, for those modern works depicting death and the afterlife contain a mixture of old and new beliefs. Constant, however, is the sense that life is teleological: there is purpose and meaning in maturation, and there is value. In this sense, children's literature has not changed since the seventeenth century. The framework in which such teleology and value appear has changed, and that large change is apparent in how children's literature addresses its audience.

Children's literature has changed from an overtly didactic form to an implicitly ideological one. Although the primary purpose of children's literature is no longer to teach but to entertain, all good children's books carry with them some sort of implicit instruction. As John Rowe Townsend points out in "Didacticism in Modern Dress," didacticism as "dowdy morality" may have been thrown out, but it still is with us "wearing modern dress (smart values) and we do not even recognize it" (56). As Townsend, Hollindale, and others note, simply in the act of writing, authors are communicating some aspect of their philosophy or approach to life (Townsend 60-61; Hollindale 10-15)[5] Contemporary children's literature does not instruct in the same sense that seventeenth-century literature did,[6] but, as Abramson writes, the best fiction dealing with death "offers readers rich and meaningful stories that shed light on life's possibilities as well as its limitations and finiteness" (33). These stories do not force instruction upon their audience, but they do offer it, and that instruction promotes ideal maturation, as it did in the seventeenth century.

---

[5] See also Jean Dawson, "Fantasy in the Post-Christian Era" 161, and Eleanor Cameron, "High Fantasy: A Wizard of Earthsea" 130.

[6] An exception exists with some novels that appeared in 1960s and '70s, which are, in some ways, the secular equivalent of Puritan literature. These books reflect an attitude of their time and place, but the attitude they reflect is of secular scepticism. Instead of dwelling on the spiritual consequences of life and death, many books dealing with death from the 1960s and '70s chose to focus solely on the physical nature and ramifications of death. Butler says of these books that "Their spiritual nihilism is in itself a moral message in the Puritan tradition" (111), in that they present a very narrow view of life in which the spiritual plays no important role. These novels, part of the larger trend of problem novels, deal explicitly and single-mindedly with facets of children's and adolescents' contemporary life, death being one of such issues as drugs, divorce, depression, and sex. Egoff writes that "most of these books could be destroyed on literary grounds, or challenged as amateurish forays into the disciplines of psychology and sociology," but "as a group they are formidable in their popularity and influence" (Thursday's Child 66).

Genre and the Depiction of Death and the Afterlife in Children's Literature

Among the twentieth-century children's novels that depict death as part of life's purpose and meaning, very few discuss, let alone depict, the afterlife. The absence of discussion and depiction may stem from modern uncertainty about the afterlife; it may also be a result of the long connection of the afterlife with the concept of judgment. Most modern children's literature does not promote the idea of some place of reward or punishment after this life. In keeping with the generally optimistic nature of children's literature, however, modern works do not go to the other extreme of suggesting death as annihilation. Characters such as Adam in L'Engle's A Ring of Endless Light speculate about the afterlife chiefly because they find this life as the only existence unimaginable: "'when Joshua died, I simply could not imagine him not being. . . . I just couldn't imagine all that was Joshua being lost forever'" (273). In other novels, such as Charlotte's Web, Tuck Everlasting, and Hunter in the Dark, the afterlife is not even a topic for discussion. These novels focus only upon life in this world and do not even raise the issue of the afterlife, although they do raise important philosophical and moral questions about the role of death in life. The few books that do depict an afterlife and present it as reality are fantasies.

That fantasy literature, rather than realistic fiction, portrays the afterlife is hardly surprising, for realistic fiction mimics what we know in the here and now. Authors of realistic fiction "must render their materials in ways that make them seem . . . the very stuff of ordinary experience" (Abrams, A Glossary of Literary Terms 174). In keeping with religious and philosophical developments since the nineteenth century, people no longer consider the afterlife to be a part of "ordinary experience" as thoroughly as they did in earlier times. Fantasy, however, is "any departure from consensus reality" writes Kathryn Hume (Fantasy and Mimesis 21; emphasis in original) and its freedom from "consensus reality," or "ordinary experience," allows fantasy to discuss elements of life that belong to the metaphysical realm, a realm no less real, but far less provable, than the physical. As Ann Swinfen writes, fantasy explores "beyond empirical experience into the transcendent reality, embodied in imaginative and spiritual otherworlds" (In Defence of Fantasy 234).

Part of fantasy's ability to discuss the unknowable lies in its creation of Secondary Worlds where that which is supernatural in the Primary World becomes natural. A Secondary World, as first defined by J.R.R. Tolkien, is basically a fictional world ("On Fairy-Stories" 36); however, in fantasy literature, that fictional world is in some way different from the world of "consensus reality," the world that Tolkien calls the Primary World (36). Swinfen writes:

> Our normal experience of the primary world thus leads us to give primary belief to primary realism, while successful sub-creation induces secondary belief in the secondary realism of a secondary world. (5)

That secondary realism can comprise many elements considered unknowable in the Primary World, as long, Tolkien asserts, as those elements are believable within that Secondary World (36-37). Elements accepted solely because of faith in the Primary World can, therefore, be part of "consensus reality" in Secondary Worlds.

Fantasy literature makes the supernatural natural, but the supernatural is more than unusual occurrences, such as conjuring a favourite food out of the air; it is power, and it is powerful. Jane Mobley, in "Towards a Definition of Fantasy," says, "perhaps the [term] closest to the force we find in fantasy fiction is the Latin numen: the vague sense of mysterious power which may be benevolent or dangerous" (121). From numen, Rudolf Otto, in The Idea of the Holy (trans. 1931), develops the word numinous to indicate the manifestation of that power. He says of the numinous that "while it admits of being discussed, it cannot be strictly defined" but only "evoked, awakened in the mind; as everything that comes 'of the spirit' must be awakened" (7). In fantasy fiction, the numinous is magic, and magic is rational. Diana Waggoner writes in The Hills of Faraway that in fantasy:

> A numinous power -- an ultimate power, for good or for evil-- orders the world and impels the story, acting directly upon its characters and events. In the Primary World, the existence and activity of such powers are a matter of religious faith; in the fantasy's Secondary World, their existence and activity are subject to material proof. (Waggoner 10)

In the Primary World, the afterlife is a site of the numinous and a matter of religious belief and faith; in the Secondary Worlds of fantasy literature, it can become "real," a place for concrete experience.

Fantasy, by depicting abstract concepts in concrete terms and by portraying the numinous, functions as displaced religious experience. As Peter M. Lowentrout notes, fantasy is "functioning in contemporary industrial society as a displacement of religious concern and content" ("The Influence of Speculative Fiction on the Religious Formation of the Young" 346). The popularity of fantasy in the later twentieth century is a reaction against the "excesses and conventions of realism" which "could not encompass the whole of life, even by referring to the psychology of the unconscious"

(Waggoner 8). Those things that realistic fiction either ignores or explains in terms of superstition or psychology are, in fantasy, integrated into the life and reality of the Secondary world, as religion once was in the Primary world.

Fantasy literature's role as displaced religious experience is most apparent in the fantasies that depict death and the afterlife. These fantasies focus on the maturation of their protagonists, but in portraying death and the afterlife as integral to that maturation, they are, whether consciously or unconsciously, remedying the twentieth-century lack of religious assurance. While they are not all equally reassuring about the nature of the afterlife, they all establish death as a necessary and transformational element of existence, and they all posit some sort of immortality.

In these fantasies, the emphasis on death as transition and the afterlife as a site of continuing development contributes to the portrayal of the protagonists' journeys as occurring in teleological universes in which those journeys, and life itself, have purpose and meaning; however, these fantasies clearly reflect a changing expression of that teleology. George MacDonald represents, both chronologically and philosophically, the point of change in the use of death and the afterlife in children's literature. His fantasies demonstrate the shift from the early nineteenth-century moral tale's use of death and the afterlife as modifiers of behaviour to the modern use of death and the afterlife as integral parts of a journey of maturation. Mossy and Tangle, in MacDonald's "The Golden Key," and Diamond, in At the Back of the North Wind, undergo journeys in which death is not an end but a transition that enables them to grow psychologically and morally, resulting in their integration with a society. These fantasies, however, illustrate a sacred, rather than a secular, expression of the teleology underlying maturation, for MacDonald writes from a Christian perspective, from which his characters' integration with God in the divine realm indicates the success of their journeys of maturation.

Since "The Golden Key" and At the Back of the North Wind, fantasies depicting death and the afterlife have both adopted and rejected elements MacDonald introduced. Like MacDonald's, later fantasies use death as a transition and the afterlife as the site of change to emphasize the process of maturation as leading to some sort of integration. Except for C. S. Lewis, however, later fantasists reject MacDonald's Christian expression of the teleology underlying that process. Instead, they use humanist terms, stress maturation as valuable in itself, and focus on mortal life and human society as the site of integration. Seaward, Song of the Pearl, The Farthest Shore, and Behind the Wind illustrate, to differing degrees, Jung's point that in the twentieth century, people are searching for ways to meet psychic needs that "can no longer be invested in obsolete religious forms" (Civilization in Transformation 84). Teleology remains, but the language that expresses it has changed.

Jungian Theory and Children's Fantasies Depicting Death and the Afterlife

To discuss these fantasies in terms that encompass the shift in teleological expression since the nineteenth century, I use the theories of C. G. Jung, which are valuable for several reasons. He sensed a loss of spiritual content in Western society's views of growth and sought to remedy that loss with a psychology that deals with "the unique, irrepressible, and quite incommunicable Self [as] the core of maturity" (Kiefer 87). In doing so, he created theories that embraced both the sacred and the secular expressions of spirituality. Furthermore, the theoretical language he developed to deal with that "incommunicable Self" is the same language used by fantasy literature, the language of archetypes. His emphasis on maturation also contributes to the usefulness of his theoretical model for discussing death and the afterlife in children's fantasy literature: Jung was concerned with ideal maturation, as is most children's literature.

The centre of Jung's theory is his sense of the need for meaning in life. Jung was aware of the effects of secularization upon Western society: "Modern man has lost all the metaphysical certainties of his medieval brother, and set up in their place the ideals of material security, general welfare and humanitarianism" (Civilization in Transition 81). These ideals are not necessarily bad in themselves, but they do reflect a movement away from the spiritual, a movement that Jung sees as dangerous:

> Whether [a person] is rich or poor, has family and social position or not, alters nothing, for outer circumstances are far from giving his life a meaning. It is much more a question of his quite irrational need for what we call a spiritual life . . . . (The Structure and Dynamics of the Psyche 356)

To Jung, matters of the spirit are important for meaning in life; he criticizes Freud and Adler for their "exclusive concern with the instincts" because with such exclusivity they "do not give enough meaning to life" (Psychology and Religion: West and East 330). The perception of meaning in life is, to Jung, key to growth and to successful life (The Structure and Dynamics of the Psyche 296-97).

In the Jungian schema, the process of maturation leads to the realization of the self; the archetype of the self represents the unification and balance of the conscious and unconscious elements of the psyche. To reach that state, every person must undergo a process of individuation, a life-long process "by which a person becomes a psychological 'in-dividual,' that is, a separate, indivisible unity or 'whole'" (The Archetypes and the Collective Unconscious 275). To become whole, a person must first encounter and acknowledge the presence of the unconscious. That presence usually makes itself known through dreams, which symbolically reveal the contents of the unconscious symbolically. The symbols, or archetypes, are the phenomenal occurrences of noumenal forces within all people, instincts and patterns of behaviour that are necessarily part of our being. When those forces enter the conscious realm through dreams, they have to achieve some form in which we can understand them, and thus there are the various archetypes that recur throughout dreams, such as the shadow, the anima/animus, and the wise old man/woman. The archetypes are the language of the unconscious, as words are the language of the conscious.

This archetypal language is the basis of most fantasy. As Ursula Le Guin says, fantasy's "affinity is . . . with dream" ("Elfland to Poughkeepsie" 84). The fact that much of Jung's theories about archetypes comes not only from his observations of dreams but also from his study of myths, legends, and folktales is another connection between Jungian theory and fantasy. Fantasy is the modern incarnation of those older forms; it draws upon their language, their structures, even their characters and places, reworking them to address modern concerns. Thus, the relationship between Jungian theory and fantasy is a close one, both being descendants of the older narratives. From the Jungian perspective, however, dreams, traditional narratives, and fantasy all originate from the noumenal impulses within. So, while Jung's theory draws from traditional material, it also provides the theoretical terminology with which to discuss the significance of the recurring themes and motifs of that material.

Furthermore, Jung's depiction of maturation outlines a distinct journey pattern found in most fantasies. According to Jung, the process of individuation happens in as orderly a fashion as the process of physical growth, each stage of growth preparing for the next. Before people can achieve wholeness, they have to encounter and integrate archetypes from the unconscious, and before dealing with those archetypes, people have to secure their identity in the social world. Therefore, Jung sees the process of growth as a two-part journey. The first part takes place during childhood, adolescence, and young adulthood; it involves the search for identity that allows integration with society. This process entails coming to terms with the conscious level of the psyche in order to interact with others and attain the goals of the first half of life (The Structure and Dynamics of the Psyche 394). Once that social identity exists, an inner journey begins, in which people encounter archetypes, usually in a specific order. The successful journey leads to the achievement of the wholeness and balance represented by the self.[7]

Using Jungian terms to evaluate and discuss maturation in fantasy is possible, regardless of the teleological expression within individual fantasies, because Jung's theories pull together sacred and secular expressions. Jung believes all metaphysical expressions come from the unconscious: "Metaphysical expressions are . . . statements of the psyche, and are therefore psychological" (Psychology and Religion: West and East 511; emphasis in original). In that sense, any teleological framework, sacred or secular, comes from the unconscious. Jung urged psychologists to ignore the claims of different religions "to be the unique and eternal truth" and to keep an "eye on the human side of the religious problem" (Psychology and Religion: West and East 9). Contemporary children's fantasies depicting death and the afterlife do not explicitly identify their religious or philosophical frames; rather, they present the "human side" of maturation as necessarily involving spiritual development.

---

[7] Joseph Campbell deals with this idea in The Hero with a Thousand Faces (1949) when he writes that "just as the way of social participation may lead in the end to a realization of the All in the individual, so that of exile brings the hero to the Self in all" (386).

Death and the Afterlife in Children's Fantasy

In this dissertation, I discuss how the fantasies that depict death and the afterlife present views of maturation. I divide the fantasies into two groups: those that depict Jung's first stage of maturation, that of growing to adulthood and social integration, and those that depict Jung's second stage, the growth to selfhood and wholeness. Within the first group, I begin with George MacDonald's "The Golden Key" as an example of both stages of growth and then move to his At the Back of the North Wind as an example of the first stage of maturation portrayed with Christian teleology. I conclude this section by examining Seaward and Song of the Pearl as examples of humanist expressions of that first stage of maturation. In the second part, I discuss The Last Battle as exemplifying a Christian expression of the journey to selfhood. The Farthest Shore and Behind the Wind are examples of more humanist expressions of that journey. Examination of these fantasies makes it clear that they present death and the afterlife both literally and figuratively. Maturation involves coming to terms with actual death, but death is also a trope for the transformations or transitions that occur within maturation. My purpose in examining these fantasies is to show that in children's fantasy, portrayals of death and the afterlife clearly demonstrate a continuing concern with maturation in children's literature, but that the perception of what maturation means has been changing, reflecting the changes in society in general. Contemporary children's fantasies depicting death and the afterlife reveal views within Western society of ideal maturation; they do so by presenting an essentially optimistic view of death and the afterlife as parts of a continuing and important process of maturation.

The Romantic Christian Journey: George MacDonald's "The Golden Key" and At the Back of the North Wind

In his emphasis on spiritual development and integration with God as the goal of maturation, George MacDonald resembles many Puritan and eighteenth-century children's writers. His portrayal of ideal maturation, however, differs greatly from that of those earlier writers, for MacDonald adopted many of the ideals established during the Romantic movement. He believed in nurturing rather than enforcing moral growth: all his protagonists undergo journeys that are difficult but are supported by loving representatives of a caring God, and the possibility of punishment in hell is not a part of MacDonald's writing. Furthermore, his work also encompasses the idea that morality, an important part of growth, exists in elements of the mundane world. The two frontiers of morality that Charles Taylor speaks of in Sources of the Self are very apparent in MacDonald's writing, which clearly portrays "the dignity which attaches to our own powers . . . and the depths of nature within and without" as important elements of growth (Taylor 408). Thus, as Roderick McGillis asserts, MacDonald is a thorough, if somewhat eclectic, Romantic ("Childhood and Growth: MacDonald and Wordsworth" 150).

George MacDonald's Christian Romanticism unites the sacred and secular expressions of teleology in children's fantasies. MacDonald belonged to a group of late Victorian children's writers, which included Charles Kingsley and Lewis Carroll, who largely rejected the sentimentality common to much of children's literature at the time. MacDonald's fantasies were, however, the first to shed the overt didacticism that colours even Charles Kingsley's The Water-Babies (1863), yet to retain the element of spiritual instruction, which Lewis Carroll's Alice's Adventures in Wonderland (1865) rejects. As Humphrey Carpenter writes,

> MacDonald was doing what Kingsley had tried to do but largely failed, and what Dodgson had refused to do: creating an alternative religious landscape which a child's mind could explore and which could offer spiritual nourishment. (Secret Gardens 83)

MacDonald's "alternative religious landscapes" bridge the sacred and the secular because they translate his Christian belief into the universal language of archetypes. Although MacDonald died at about the time that Jung began publishing, there is much in MacDonald's fiction that corresponds to Jung's theories of archetypes, as well as to the Jungian depiction of maturation. As well, he anticipates Jung's view of death as a transition (Greville MacDonald, George MacDonald and his Wife 248; Jung, The Structure and Dynamics of the Psyche 402), and, as his fiction shows, the belief that the afterlife will be a place of continuing education (Jung, Memories, Dreams, Reflections 308-9).

The journeys in "The Golden Key" and At the Back of the North Wind, in which death is a transition to a higher level of maturity, illustrate the Romantic elements of MacDonald's philosophy, which are open to Jungian interpretations; at the same time, the journeys maintain MacDonald's Christian teleology. The journeys of all three characters, Mossy, Tangle, and Diamond, are linear in their movement from one place to another but are spirals in terms of the spiritual growth the characters achieve. Abrams discusses the Romantics' use of such a spiral:

> The self-moving circle . . . [closes] where it had begun, but on a higher plane of value. It thus fuses the idea of the circular return with the idea of linear progress . . . . (Natural Supernaturalism 184)

This pattern is clear in MacDonald's work; he uses Wordsworth's notion of childhood as a time of closeness to the divine but does not accept Wordsworth's view of that childhood, once past, as irretrievable. As McGillis points out, "For MacDonald . . . childhood is a state of being which everyone must aspire to. In this he is more akin to Novalis and Blake than to Wordsworth" ("Childhood and Growth" 152). In "The Golden Key," Mossy and Tangle leave childhood but grow through old age back to youth, a return that is more than circular because they have changed enough to journey to the ultimate parent, God. In At the Back of the North Wind, Diamond's larger journey is a series of small trips starting and ending at his parents' home. Each time he returns, he has grown and changed, until he finally dies physically, returning to the original home, heaven, with the ultimate parent, God. In addition to following the spiral pattern common to much Romantic literature, these journeys resemble the Jungian journey of maturation, which is also a spiral (Fordham, An Introduction to Jung's Psychology 79). Whereas Jung's interest is in understanding the process of the psyche in order to understand human behaviour, MacDonald's lies with exploring the psyche in order to find God. As Richard Reis notes, MacDonald felt that the unconscious, "like nature, is a dwelling place of God" (George MacDonald 42), and one could be closer to the divine by being closer to one's imagination.

MacDonald's belief that one achieved ascension to God through the exploration of the imagination and, therefore, of the mind has moral implications. As MacDonald writes in "The Imagination: Its Functions and Its Culture," having imagination also means having responsibility:

> while the imagination of man has thus the divine function of putting thought into form, it has a duty altogether human . . . of following and finding out the divine imagination in whose image it was made. (10)

For MacDonald, the search for the divine is imperative to growth; by exploring the mind, one achieves psychological growth, which in turn, enables one to grow morally because one is moving closer to God. Even the willingness to explore the imagination indicates moral growth; in "A Sketch of Individual Development," MacDonald writes that "a great gulf--it may be of moral difference" separates the person who questions and seeks God from those who do not (71). This idea corresponds to Jung's assertion that undertaking the search for identity is a moral effort (Aion 8).

MacDonald's emphasis on the human imagination as a source of morality connects his work to secular portrayals of maturation, but he was not interested in the logical extension of this emphasis, the concentration on this world as a site of integration. In MacDonald's philosophy, integration with mortal society is not as important as integration with God. As Reis says when comparing MacDonald's realistic to his fantastic fiction, "The subject-matter appropriate to fanstasy [sic] . . . is probably abstract morality in a transcendent context: man's relations with his God and his conscience rather than with his fellow man" (106). "The Golden Key" and At the Back of the North Wind do not depict integration with mortal society as the goal of maturation. Mossy and Tangle encounter society very briefly and in highly symbolic terms. Diamond is a strange child who ministers to other people, the only truly good person in his society. Diamond is, however, always on the margin of his society. His marginality criticizes a society which cannot understand or accept Christian selflessness or pure faith but instead places priority on material success and considers less materialistic perspectives an indication of insanity or idiocy. MacDonald thus exemplifies the reaction against materialism that Jung and Kiefer identify (Civilizations in Transition 83; Mantle of Maturity 83); he responds by looking to Christian belief. Nevertheless, in MacDonald's fantasies, as with those of later fantasists, the ability to integrate demonstrates that the protagonists, during journeys that involve death and the afterlife as integral parts of maturation, accomplish the psychological and moral growth necessary to ideal maturation.

Of all the fantasies depicting death and the afterlife, only MacDonald's "The Golden Key" depicts the full lives of its protagonists. Mossy and Tangle are children at the beginning of their journeys, and they develop through adolescence to old age and then beyond death. The symbolic setting of "The Golden Key" highlights the personal, internal nature of their journeys. Mossy and Tangle's journeys start on the border of the fairyland through which they travel (2, 10); the setting is a landscape of the unconscious, in which MacDonald portrays the occurrences of life from the perspective of the psyche. The events they experience and the people they encounter suggest, rather than state, Mossy and Tangle's movement through adolescence, adult love and marriage, and old age. Furthermore, "The Golden Key" repeatedly emphasizes that the journey itself is important. Although each stage of development has a goal, those goals invariably turn out to be transition points in a larger, continuous process of development.

The initial stages of Mossy and Tangle's journeys, their movement from childhood to adulthood, resemble those of the protagonists of humanist fantasies; the Christian elements lie in the nature of those journeys. Within MacDonald's schema, everyone achieves maturity at individual rates and in unique ways, but the truly Christian soul progresses more quickly. Mossy is the individual with an affinity for the divine, whereas Tangle is the soul who has to struggle for faith. The start of Mossy and Tangle's journeys demonstrate their unique development. Both enter a forest, but Mossy willingly enters the realm of intellectual and psychic endeavour when he sees a rainbow that reminds him of his great-aunt's stories about the golden key supposedly at its base (1-2, 5) and runs into the forest to find the key. He cannot, however, immediately fulfill his quest, for when he approaches the rainbow, it disappears (6). The rainbow's ephemeral quality is important; in "The Imagination: Its Functions and Its Culture," MacDonald writes that

> it is not the things we see the most clearly that influence us the most powerfully; undefined, yet vivid visions of something beyond . . . have far more influence than any logical sequences . . . (28)

Mossy is not yet mature enough to connect truly with "something beyond," but he can stand and watch the rainbow, and within it, he sees more ephemera: "beautiful forms slowly ascending as if by the steps of a winding stair" (6). With the rainbow and the figures, Mossy experiences his first intimations of the divine, and those intimations compel him to continue his journey.

Mossy's name and his possession of the key further indicate his affinity for the divine. Throughout the story, moss is part of settings in which Mossy and Tangle encounter signs of the divine: help, comfort, and revelation (9, 28, 59). When Mossy does find the key, he finds it "lying on the moss within a foot of his face" (9, emphasis added), indicating it is meant for him. The key has many possible meanings;[8] with all the interpretations, however, the key's chief significance is that it identifies Mossy's uniqueness. As J. E. Cirlot says of keys generally, the key represents "a task to be performed, and the means of carrying it out" (A Dictionary of Symbols 167). Mossy may be special, as finding the key establishes, but he still has much to achieve, for the key is a tool, not an end in itself. Mossy's inability to approach the rainbow and his desire to find a keyhole for the key (9) show that he, having achieved his first goal, has yet another one. This motif of one goal leading to another exemplifies what Reis calls "The key to MacDonald's ethic," "the stepwise process of education in time," (40; emphasis in original), in which only by taking the first step can one progress and grow.

The initial stages of Tangle's journey contrast with Mossy's, thus further illustrating MacDonald's idea that people achieve integration with God through individual and unique journeys. Tangle is the ordinary person who must struggle to perceive the divine. Tangle's sex undoubtedly has some bearing upon the differences in her journey from Mossy's; Tangle is initially passive, reacting to actions imposed upon her in a manner traditionally associated with women, rather than acting out of intellectual curiosity as Mossy does. Although the key can represent, as Robert Wolff comments in The Golden Key: A Study of the Fiction of George MacDonald, the phallus Mossy has and Tangle does not have (145), it also signifies poetic inspiration or the imagination, encouraged and nurtured in Mossy by his great aunt, an education Tangle does not receive (Rolland Hein, The Harmony Within 145-46). The lack of attention she has experienced at home (MacDonald 10), represented by the neglected exterior of the house (12), and by the state of her hair, which inspires her name (17), leaves her with little psychological or spiritual insight. Tangle is not drawn into the forest but flees to it in terror, pursued by teasing fairies (12-13). In the forest, her experience is the opposite of Mossy's, for the trees welcomed him (5), whereas a tree threatens her (14). This situation signifies that she is not yet prepared to deal with the new realm she has entered. Furthermore, Tangle finds the forest dark (13), whereas, when he is in it, Mossy, "could see almost as far as the sun" (4). All of Tangle's journey is fraught with difficulties, and thus may reflect the Judeo-Christian idea that women undergo difficulties because of Eve's punishment for her actions in Eden. However, those difficulties may also simply mark her as the individual who undergoes the journey of development only through perseverance and faith (Hein 146).

---

[8] In "Reading 'The Golden Key': Narrative Strategies of Parable," Cynthia Marshall writes: "the central symbol of the story invites interpretations ranging from the phallus to pre-election to religious faith to poetic inspiration" (24). See also Hein 145-46; Reis 78; and Wolff 137-38. It also recalls "the keys of the kingdom of Heaven" that Christ gave Peter (Matthew 16:19).

Their time in the forest, representing their adolescence, continues to demonstrate the differences between their journeys. After the initial joy of finding the key, Mossy becomes "disconsolate" (10) because he realizes that he has no apparent use for it. His utilitarian attitude and loss of hope characterize a stage of development MacDonald identifies as that of the youth attracted by the facts and laws of Science ("A Sketch" 51), at which point "Poetry has fled. With a great pang at the heart he rushes abroad to find her, but descries only the rainbow glimmer of her skirt on the far horizon" (51). Mossy continues into the forest because he sees "something glimmering in the wood" (10) and thinks it is the rainbow, an intimation of the divine he pursues. Tangle, on the other hand, does not pursue the divine but is lead by it. Her guide is an air-fish, a creature whose rainbow-coloured feathers (13) connect it to Mossy's rainbow and whose fish body (13) connects it to Christ. The air-fish leads Tangle through the forest to the door of a cottage (14), a place Mossy will also eventually reach, following another air-fish. That Tangle arrives there before Mossy indicates that the elect do not necessarily arrive first at their destination. As MacDonald paraphrases from Matthew 19:30, "for many that are first shall be last, and there are last that shall be first" ("A Sketch" 69). Tangle's journey is consistently more arduous than Mossy's, but she also consistently arrives at destinations before him.[9]

The seeming paradox of a task being arduous but taking little time indicates that Mossy and Tangle are in a realm very different from the mundane; the nature of this realm becomes more apparent at the cottage in the centre of the forest. When Mossy and Tangle arrive at the cottage, they have been in the forest for a long time. Mossy is a "youth who had outgrown his worn garments" (30), and Tangle has been lost for three years (19). Although Mossy's time in the forest is not described, Tangle's is, and she is surprised to learn how long she was wandering there (19-20). For both Tangle and the reader, it seems no more than a few hours. This difference between perceived time and actual time shows that Mossy and Tangle's experiences are taking place in the unconscious, which, in MacDonald's philosophy, is a reflection of the divine realm. Jung's theory that time and space in the unconscious are different than we consciously perceive them to be (The Structure and Dynamics of the Psyche 414) is similar to MacDonald's belief that "in dealing with His creatures, God must descend from His timelessness into the temporal world, since all creatures, unlike their creator, exist in time" (Reis 34). MacDonald's fairyland is a meeting of the unconscious and the divine, and thus, journeys in it necessarily involve some misperception of time; one cannot perceive time in a timeless realm.

---

[9] While it is possible that Mossy and Tangle represent two parts of a single consciousness, the later concentration upon their separate journeys indicates that they are also two separate entities.

In this realm of archetypes and divine forces, a beautiful woman who asks them to call her Grandmother encourages their development. The archetypal wise old woman, the Grandmother is both a guide and an embodiment of nature.[10] She is dressed in green, with hair that seems to have "a tinge of dark green" (17), and she wears no shoes (21), indicating her connection to the earth. As part of her nurturing role, the Grandmother feeds both Mossy and Tangle the remains of the two air-fish that lead them to the cottage. The meal is a sort of communion, initiating change in which the forest that was inhospitable and unknowable to Tangle becomes filled with voices that she can understand (25), and, thus, she becomes more receptive to the forces of the unconscious and the divine. The Grandmother dresses both Mossy and Tangle in new clothes (33, 21), an outward representation of the inward changes she helps them achieve. As well, she guides them on their journey by pointing out the direction they must travel, eastward (34), the direction of birth.

---

[10] In What's Mine is Mine, MacDonald describes nature as a beautiful old grandmother (212).

Their journey after leaving the Grandmother depicts Mossy and Tangle's adult lives with new levels of growth and represents the social achievements and integration that Jung sees as the goal of the first half of life. As part of guiding and nurturing Mossy and Tangle, the Grandmother makes sure they become, in essence, a married couple (32-3). At first, they simply enjoy the walk through the forest, discovering the society that surrounds them as they talk to the animals some who are friendly and generous (34, 37) and others who are "selfish" (34), representing the different kinds of social interaction. By the time they leave the forest, they are "very fond of each other" (37) and have established the basis of their marriage.

At this point, as they move from young adulthood to middle age, their journey becomes more difficult. Once they emerge from the forest, they must climb a very steep, narrow path and go through a "rude" door into a dark cavern (37). This ascent to the womblike cave is the point of change to middle age, a time in life, according to MacDonald, marked by the perception of moving toward death ("A Sketch" 56-57). MacDonald's assessment of mid-life agrees with Jung's description of life as a parabola in which mid-life to old age is a descent (The Structure and Dynamics of the Psyche 406). Mossy and Tangle are at the apex, marked by the darkness in the cave, where they have "to feel their way" (37), persevering through what is for many people a time of frightening change, and once they leave the cave, they descend.

The cave is a point of transition, and from it, they enter a new stage of development, one in which they perceive more clearly the spiritual realm of which Mossy had only intimations as a youth. MacDonald writes that marriage can lead to "the divine vision" in which the individual may "perceive . . . the image after which he was made" ("A Sketch" 54). Mossy and Tangle have such a vision as they descend from the cave to a plain made of "smooth, light-coloured sandstone, undulating in parts, but mostly level" (38). The plain resembles a desert, symbolically a place, says Cirlot, "most propitious . . . for divine revelation" because it is "the 'realm of abstraction' located outside the sphere of existence, susceptible only to things transcendant" (79). However, the plain is also a "lake" and a "sea" (38), indicating the potential for change it holds. Crossing it is both revelation of the divine and baptism for Mossy and Tangle, as they see beautiful shadows that originate from beings of a divine nature (40) and that recall those shapes Mossy saw climbing the rainbow when he found the key (6), shadows of the real, true forms that exist in the divine realm (Hein 143; Wolff 140-1).[11]

Until this time, Mossy and Tangle have been following quests given to them--Mossy by the key, Tangle by the Grandmother--but now they choose a quest for themselves, indicating their adult independence and responsibility for themselves. At the point when they see the shadows, neither is capable of seeing the source of those shadows: "they could see nothing more than a bright mist spread above them . . . No forests, no leaves, no birds were visible" (39). Their inability to see demonstrates that they have growing yet to do. The bright mist indicates the divine nature of what they see. As J. C. Cooper notes, however, such mist is also often symbolic of a stage of initiation: "the soul must pass out of the darkness and confusion of the mist to the clear light of illumination" (106). Mossy and Tangle can perceive beauty, but only in brief glimpses, and they long for an unobstructed view of that source of beauty (41). Their situation is in keeping with MacDonald's beliefs: "Waking from the divine vision . . . the wise man believes in it still, holds fast by the memory of the vanished glory, and looks to have it one day again . . . " ("A Sketch" 54). Mossy and Tangle persevere through many trials because they long for the source of the shadows.

---

[11] See also Frank Riga, "The Platonic Imagery of George MacDonald and C. S. Lewis" 115.

Their arrival at the end of the plain marks the end of their physical lives, and, freed from physical limitations, they then embark on the purely spiritual development possible in the afterlife. The journey across the plain, while seeming to take a day, is a lifetime, and before they reach its edge, they have both grown old: "Mossy's hair was streaked with grey, and Tangle had got wrinkles on her forehead" (41). As the long day becomes night, Mossy and Tangle begin to feel "some dismay" and "the beauty of the shadows ceased to delight them" (42). At that moment of doubt, they are separated, and each must pursue the journey alone. This separation places them in isolation so that they may better develop faith, but it also represents the death of the spouse with its sense of bewildering loss after a long life-journey (Hein 143, Wolff

141). This is the point of their physical deaths, and the following journeys take place in the afterlife. MacDonald marks this change only briefly, demonstrating his belief that death is neither an end of, nor so great a change in, the process of inner development.

Although Mossy and Tangle are dead in physical terms, in effect, the second half of "The Golden Key" portrays the development of the second half of life, as they grow from adulthood to spiritual selfhood. In Jung's schema, the self is the integration of the conscious and unconscious realms, so that the individual is a whole. Jung points to Christ as an example of one who achieved such integration (Aion 68), and Mossy and Tangle's journeys depict them as eventually achieving Christ-like characteristics. MacDonald links the growth to selfhood with development of Christian faith and obedience. In the second half of the story, this development is most clear in Tangle's journey. Because Tangle is the less prepared individual in comparison with Mossy, she continues to undergo a more arduous journey. However, during her journey, Tangle has many more epiphanic experiences than Mossy as she encounters intimations of the divine in the guides who help her on her way. As she reaches deeper levels of the unconscious, each subsequent guide pushes her to a new level of perception and faith, in effect pushing her to become conscious of the unconscious, so that she integrates the two realms.

The three guides she meets represent ascending levels of faith and knowledge: they personify the historical development of theology leading to Christianity, a development Tangle's journey imitates. Tangle meets first the Old Man of the Sea, who represents prophets of Judaism; he is the patriarch, with "long white hair down to his shoulders" (47). The doorway to his house is "the rudder of a great vessel" (48), an allusion to Noah's ark. When the tide comes up around that entrance, the old man walks through it with the "waves [flying] from before [his] footsteps" (67), recalling the parting of the Red Sea in front of Moses. Tangle's next guide is the Old Man of the Earth, who represents Platonic belief as he sits in his cave watching reflections of the true world, the divine, in his mirror (56).[12] Her third guide, the Old Man of the Fire, is Christ, the oldest (56), yet the youngest, of the three men. He represents Christianity, which grew from, but, in this schema, is more than the Judaism and Platonism preceding it. MacDonald here portrays Christ and Christianity as the result of an evolutionary process of religion and reinforces that sense of evolution with the names of the men: sea, earth, and fire, representing the movement from the place of human origin, the sea, towards the divine fire, the sun (son).[13] The first two men, although guides, cannot give Tangle true knowledge, the way to the land of the shadows, for they have not yet found it themselves. Tangle's movement from guide to guide thus shows her own spiritual evolution as she becomes capable of perceiving each new and higher spiritual achievement personified by the different wise old men.

---

[12] This reference to the mirror does not exactly follow Plato's description, in which the analogy is people in the cave watching shadows on a wall. The Old Man of the Earth's mirror may tie to MacDonald's theory that the imagination is reflection of the divine, for mirrors can be symbols for the imagination (Cirlot 211).

[13] They are also three of the traditional four elements that compose life itself. The fourth, air, is presumably God and is represented by the rainbow with its stairway ascending to the sky.

Paradoxically, her spiritual movement upward is a physical descent; such movement represents MacDonald's idea that one finds the divine by descending into the lowest levels of the unconscious.

Tangle can only perceive the true nature of the old men after she has undergone descents and immersions, which represent deaths and rebirths. These are deaths of different levels of her perception rather than physical deaths, and the deaths and rebirths tend to merge, re-emphasizing death as a point of transition, a rebirth in itself. The Old Man of the Sea gives her the first descent and immersion when he takes her down into his house and gives her a bath in which she feels as if "she were receiving all the good of sleep without undergoing its forgetfulness" (53). The transforming power of the immersion, which is both a death and a rebirth, is apparent because after it she finally perceives the Old Man of the Sea as he really is: "a grand man, with a majestic and beautiful face" (53-4). He leads her to a hole through which she begins her next descent on a winding stairway that resembles a tomb. However, the "springs of water bursting out of the rocks and running down the steps beside her" (55) reinforce that this descent leads to rebirth and make it a kind of immersion. The stairway ends in another cave, another level of unconscious, where she meets the Old Man of the Earth. She initially perceives him as very old, seeing "an old man bent double" (55). Looking at his face, however, she realizes that he is "a youth of marvellous beauty" (55). She perceives his true nature more quickly than she did the Old Man of the Sea's, demonstrating that her descents and immersions are developing her ability to perceive the divine.

Tangle's greater perception gains her the reward of meeting Christ, but only after she submits to the greatest test of her faith. The Old Man of the Earth leads her to a hole that has no stairs and no path. She must throw herself "headlong" (58) into it, for "'There is no other way'" (57). She does so, demonstrating that she has learned the obedience necessary to true Christian growth ("A Sketch" 72). As she falls, she loses consciousness, indicating that she is undergoing yet another kind of death, and she wakes up in a stream, gliding underwater (58), yet another immersion. This baptism, however, also involves a trial by fire (58-59), a purifying process. Patricia Demers notes that "The Hebrew plural noun for heaven" is "a collapsed form of 'fire' and 'water'," which "succinctly conveys the paradox of this salvific and annihilating mystery" (Heaven Upon Earth 8). MacDonald's imagery at this point of Tangle's journey thus conveys not only the purification she undergoes but also indicates she is entering Heaven, another level of the unconscious. Tested and tempered by the heat, she arrives in a "cool mossy cave" (59), where she has an epiphanic moment, a revelation of the divine presence underlying all experience, when all she has experienced makes sense, and she sees "that everything meant the same thing, though she could not have it put into words again" (59). An even greater degree of perception rewards her faith and obedience, for, at that moment of epiphany, she sees the oldest man of all.

The Old Man of the Fire provides Tangle with further glimpses of the divine, and he is the guide who helps Tangle achieve her goal. He is a "naked child," and when she first sees him, he is playing with "balls of various colours and sizes" (59-

60), representing the spheres of the universe. However, he is playing no child's game, for as Tangle watches the shifting balls, "an indescribable vague intelligence went on rousing itself in her mind" (60). When she finally faces the child, she is speechless at the "awfulness of absolute repose" in his face, although his eyes are full of love (61). This encounter demonstrates that, although her journey is more difficult than Mossy's, she has not had a lesser experience; she has, in fact, achieved even greater rewards because of her struggles. As Christ, the Old Man of the Fire has the greatest knowledge, for he can show Tangle the way to the land from which the shadows fall: "'I know the way quite well. I go there myself sometimes'" (62). However, Tangle is "'not old enough'" (62) to follow the Old Man of the Fire's path, indicating the continuing nature of the process of growth and again demonstrating MacDonald's belief there is no single, correct way of achieving integration with God but many different ways. The Old Man of the Fire gives Tangle one final guide, a serpent that hatches from an egg, grows quickly, and then glides away with Tangle following. This image seems a redemption from Eve's fall, for Eve followed the serpent, and thus accepted knowledge, against the will of God, whereas Christ invites Tangle to follow the serpent. The serpent may also indicate that Tangle trusts her unconscious, of which the serpent can be a symbol (Jung, Aion 226). In any case, Tangle has seen Christ and accepted his direction, so her journey is no longer the struggle it has been.

Unlike Tangle, Mossy reaches his destination with a minimum of effort, demonstrating that his faith permits his more immediate perception of the divine and illustrating the easier, but perhaps more superficial, nature of his entire journey. When he meets the Old Man of the Sea, he immediately perceives "'a strong kingly man of middle age'" (66), and the Old Man speaks far more explicitly to Mossy than he does to Tangle, telling Mossy, after he has taken the bath, that he has "'tasted of death now,'" to which Mossy replies "'It is better than life'" (71). MacDonald states his view of death most explicitly here, for the Old Man tells Mossy that death is, in fact, more life. The role of death as a transition to greater development is clear in the fact that, as a result of the bath, Mossy becomes like Christ, for his "'feet will make no holes in the water'" (71) as he crosses the sea towards the rainbow, where he finds Tangle.

Mossy and Tangle's solitary journeys have transformed them. Their growth and their subsequent readiness to advance to a new level of existence are apparent in their physical appearance and in the fact that they have reached the base of the rainbow, the place they could not reach at the beginning of their journey. In the glittering hall, with its seven columns "ranged from red to violet" (73), Tangle, whose hair was once a mess (17), is now a woman whose "hair had grown to her feet, and was rippled like the windless sea on broad sands" (73). She is beautiful like the Grandmother, and her face is "as still and peaceful as that of the Old Man of the Fire" (73-4). Mossy, too, has changed; he reminds Tangle of all the old men she met, "'And yet you are my own old Mossy'" (74). They have achieved apotheosis and become like their archetypal guides, indicating they have integrated the unconscious. Their closeness to the divine is apparent in several ways. In keeping with MacDonald's belief that the divine lies in the child-like, they are "younger and better, and stronger and wiser, than they had ever been before" (74). The aging process of the first part of their journey has reversed, and so, following the Romantic spiral journey, they have returned to the point at which they began, but they have achieved a higher state of being. Both are finally ready to move to a new stage of development, a divine realm beyond mortal comprehension, the realm that only those who are fully integrated selves can achieve, "a consciousness detached from the world" as Jung describes the self (Alchemical Studies 46)

"The Golden Key" establishes one of the attitudes apparent in all contemporary fantasies depicting death and the afterlife: the essentially optimistic view of death as part of the process of growth. In keeping with the images of life in death throughout the story, the beginning of Mossy and Tangle's new journey is the end of their old one, just as it is also the end of MacDonald's narrative. The journey they began on the border of fairyland ends when the key disappears as Mossy opens the door in the pillar (77). Their new journey begins with their climbing winding stairs inside the pillar. The narrator assures us that "by this time I think they must have got there" (78), but the wording prevents certainty, and thus the story "privileges process and vision over goal and achievement" (Marshall 25). Throughout "The Golden Key," the emphasis is on growth and change; the process of seeking and achieving one goal leads not to finishing the process but to discovering a new goal. Death and loss are associated only when Mossy and Tangle separate at the edge of the plain of shadows. Neither death nor grief stops their process of growth, and their loss and sorrow at the end of the plain becomes gain and joy as they journey. The reward for their trials, with the consequent psychological and moral growth, is ascension to a new, unknown realm and integration with "the beautiful beings of all ages" who climb "along with them" (78).

The essentially optimistic view and the patterns of maturation are common to all the fantasies depicting death and the afterlife; however, although "The Golden Key" depicts both stages of the Jungian parabola of life, it does not deal with the first stage in any depth. In his next children's fantasy, At the Back of the North Wind, MacDonald continues his exploration of the importance of death and the afterlife by focusing on the growth of a child, Diamond. According to Jung, the movement from childhood to adulthood should involve the development of the conscious level of the psyche in order to establish a social identity. While Diamond separates from his parents, a necessary part of gaining adult identity, his growth results from his developing faith in and obedience to North Wind, who represents the divine and is a force of the unconscious. MacDonald's Christian teleology alters the pattern of development so that Diamond goes straight from childhood to selfhood and integration with God. He is a Christ-figure who is tested, transformed, sent into mortal society to aid and teach people, and then rewarded. Thus, although Diamond grows from childhood to adulthood, his adult identity can not be measured in mundane social terms.

Diamond's adventures begin before he has established an individual identity; as an infant, his innocence allows him to perceive the divine. In "A Sketch of Individual Development," MacDonald refers to this early period of life as being of "absolute, though, no doubt, largely negative faith" (44). The faith is negative because the child does not know, and therefore cannot discern, anything but oneness (44). Only through knowing the world and choosing faith can one achieve true integration with God ("A Sketch" 47-48). When North Wind first calls Diamond, he is unaware of the world around him and so not afraid, "for he had not yet learned how to be" (At the Back of the North Wind 5). North Wind tells him many things that confuse him, but he also understands much of what she says because "he was not older, and did not fancy himself wiser, and therefore understood her well enough" (12). Diamond's innocence and humility enable him to perceive and to communicate with North Wind because he is still open to the higher knowledge she represents. His interaction with her contributes to his growing awareness of the world around him.

The innocence of early childhood is only one attribute that makes Diamond particularly well-suited to undertaking the journey with North Wind; like Mossy, Diamond has an affinity for the divine that aids his initial development. His name, that of a precious stone, at once establishes his value, although North Wind dismisses the gem as "a useless thing" (9). However, it is also the name of his father's horse, a devoted and willing servant, something little Diamond will also become through his education with North Wind. Further, as Cirlot points out, the word diamond is from the Sanskrit for "luminous being," (81), a meaning that reinforces both what Diamond will become and the parallel with Christ set up by his manger-like bed (MacDonald 3). He is predisposed to the divine, as his reaction to a beautiful sunset, an image of death, shows: "Diamond thought that, next to his own home, he had never seen any place he would like so much to live in as that sky" (29). Thus, early in Diamond's life and early in the story, death is attractive rather than frightening. In addition, Diamond already has the ability to take right action, for when North Wind first blows through the knothole above his bed, he gets up to fix the hole because "he had no fancy for leaving things wrong that might be set right" (4).

Traditionally, the wind "can indicate the presence of divinity" (J. C. Cooper 192), and as such a force, North Wind is Diamond's second and more powerful mother, his guide and his instructor. That this mother figure accompanies him on his initial adventures shows that he is still a child, however much affinity for the divine he has. At the beginning of his adventures with her, Diamond thinks her voice sounds like his mother's (9, 67), and he likes her to hold him (68). At the end of their adventures, Diamond treats her as his mother, leaping into her arms when he sees her again (358), and she treats him as her child, placing "him on her lap and [beginning] to hush him as if he were her own baby" (358). She is the archetypal mother identified by Jung as both nurturing and devouring (The Archetypes and the Collective Unconscious 82). Unlike many fairy stories and fantasies which divide the archetype into two women, At the Back of the North Wind embodies both parts of the archetype in the single figure. To Diamond, North Wind is usually kind and nurturing, but she also deserts and scolds him. To other people, she is often cruel; she is death, and "'Bad Fortune,'" "'Evil Chance,'" and "'Ruin'" (364). Diamond himself has trouble reconciling the beautiful North Wind he knows with the harsh tasks she must undertake, such as sinking a ship (70). The changes in her form reflect her changeable nature: she appears as a young girl (32), a grown lady (11, 78), and a giantess (65, 78). She also takes the form of a wolf (35), a spider, a weasel, and a cat (123). Sometimes she is a light, playful breeze (32) or a howling gale (44). North Wind embodies the multiplicity of the divine presence in the mundane world.

North Wind's multiple forms and natures are important to Diamond's development, for he has to learn to accept and obey her, in spite of her changeability and her seeming cruelty. The faith and obedience central to MacDonald's Christian philosophy ("A Sketch" 72) are apparent in her words and actions. She tells Diamond that he must "'believe what I say, and do as I tell you'" (8). Fittingly, she herself is obedient, for although she is very powerful, she is not the ultimate power. She only knows what her work is "'because when I do it I feel all right, and when I don't I feel all wrong'" (59). She adds that the East Wind has told her that all the work is "'managed by a baby'" (59), clearly a reference to Christ; however, North Wind does not need to know who is directing her work. She obeys, and, in this, she is an example for Diamond.

As part of Diamond's education in faith and obedience, North Wind subjects him to a series of tests, taking him on adventures and then abandoning him. The first time she calls him out, he does not follow her closely enough and when he finally gets outside, she is gone (16), teaching the disappointed Diamond that he must respond to her promptly. During their second journey together, as they fly over London, Diamond wants to get down and help a little girl. North Wind tells him: "'I can't wait; you must do it yourself'"; he also has to find his own way home (43). This adventure demonstrates Diamond's growing awareness of his ability to act, but it also teaches him that, in taking action, he must be prepared to suffer whatever consequences and hardships may follow, even when taking morally correct actions. On their third journey, he undergoes his most difficult test when North Wind deserts him on a narrow ledge high up in a cathedral (81) because, even though she is holding his hand, he insists that he is frightened, a sign that he does not have complete faith in her. Like Mossy and Tangle, who were separated at the end of the plain of shadows, Diamond must continue by himself, thus demonstrating his faith and obedience. Inspired by "a gentle breath of cool wind upon his face" (81), Diamond does reach safety. When he asks North Wind why she left him, she replies that she wanted him to learn to walk alone, but that she blew in his face to give him a lesson about courage:

> 'You had to be taught what courage was. And you couldn't know what it was without feeling it: therefore it was given you. But don't you feel as if you would try to be brave yourself next time?' (83)

Education is a process that cannot occur in complete solitude; some guidance is necessary, and in spiritual education, help is available for those who are aware of it. Diamond does learn to be brave by himself, for when North Wind again leaves him alone in the dark church, Diamond is aware that "to be left alone is not always to be forsaken" (84). Thus, each journey Diamond takes is another lesson in being brave by himself, and his bravery represents the faith all people must have when confronted with God's seeming absence.[14]

---

[14] See Nancy Willard, "The Nonsense of Angels: George MacDonald at the Back of the North Wind" 106.

These initial journeys introduce Diamond to faith and obedience in the face of confusion, suffering, and abandonment, but he only truly assimilates those precepts when he goes to the country at the back of the north wind. While Diamond is journeying with North Wind, his second mother, he is also undergoing a separation from his real mother. His deathly illness and journey to the back of the north wind marks his complete separation from his parents. When he returns from that journey, he is no longer dependent upon them, as most children are upon their parents. The journey to the country is not easy; the smaller journeys prepare him for this more arduous undertaking. Diamond wants to make the journey (99), but North Wind cannot easily carry Diamond there, for she blows from the north, not toward it. Furthermore, just as the Old Man of the Fire cannot take Tangle by his path to the place from which the shadows fall, North Wind cannot take Diamond on her path:

> 'It is easy enough for me. I have only to consent to be nobody, and there I am . . . But you can easily see . . . that to drag you, you heavy thing, along with me, would take centuries, and I could not give the time to it.' (102)

Diamond is too alive and thus still somebody rather than nobody. He has to become deathly ill (100-1, 126), which is a loss of self, before North Wind takes him on the long journey. His illness allows him to achieve a new level of identity.

Diamond's passage through North Wind is a death of sorts, and, as it did in Tangle's experience, rebirth accompanies this death. Diamond's experience in passing through North Wind is similar to Tangle's experience before she encounters the Old Man of the Fire; instead of being immersed in water, he passes through ice, and he feels an intense cold that stings "like fire" (112). Baptism by fire is a process that

> is associated with passing through fire to regain Paradise which, since it was lost, has been surrounded by fire or protected by guardians, with swords of flame, who symbolize understanding barring the way to the ignorant or unenlightened. (J. C. Cooper 67)

His loss of consciousness when he walks through North Wind (112), and the fact that, when he finally returns from the country at the back of the north wind, his mother tells him that he has been very near death (126) indicate the profound nature of this change which so nearly obliterates his physical self.

Diamond is reborn as "God's baby" in the country at the back of the north wind, and his memories mark that country as very different from the mundane world. It is the realm of the unconscious, and MacDonald establishes its otherness by having the narrator explain that Diamond either could not remember or could not describe all that happened there (113). Diamond knows that the country has no ice, no snow, and no sun; the light seems to come from all around (115-16), somewhat like the mist on the plain of shadows in "The Golden Key." The most important feature is the stream that flows through the country. Rivers and streams, with their insistent rush forward, are often symbols for life (Cirlot 366-67). However, no bed confines Diamond's stream: it "flowed not only through, but over grass: its channel, instead of being rock, stones, pebbles, sand, or anything else, was of pure meadow grass, not over long" (116). This setting indicates that life in this country has none of the boundaries and none of the obstacles found in earthly life. The river seems to sing, and its song deeply affects Diamond: "He insisted that if it did not sing tunes in people's ears, it sang tunes in their heads" (116). During the rest of the novel, Diamond frequently sings fragments of what he says is the song of the river at the back of the north wind. As McGillis points out in "Language and Secret Knowledge in At the Back of the North Wind," these songs are poetry (123); they represent Diamond's attempts to reproduce the poem of the river, which is the truth, since, according to MacDonald, all poetry represents truth ("The Imagination" 14-15, 20). Diamond's songs and poetry are the signs of his transformation to a person of vision. The country at the back of the north wind, particularly the river, is the source of that change.

While the country at the back of the north wind is an important site of change, it is not the ultimate afterlife: Diamond has still to develop further before he achieves that level of integration. The narrator's references to Dante and James Hogg establish the country at the back of the north wind as Eden, the Earthly Paradise, rather than heaven.[15] As the Judeo-Christian site of human creation, Eden represents the ideal birth

---

[15] MacDonald confirms the truth of Diamond's experience while maintaining its unique personal nature by having the narrator briefly describe two other accounts of similar journeys, Dante's The Divine Comedy and James Hogg's poem "Kilmeny." In describing Dante's and Kilmeny's experiences, the narrator does not mention that these accounts are fictional narratives. That point is unimportant, for as he emphasizes throughout At the Back of the North Wind, poets and their poetry express truths, even if they are not facts. The descriptions of "Durante's" experiences come from Purgatorio at the point when the narrator, Dante, is passing from the lower levels of Purgatory to Eden, the Earthly Paradise. Dante's transition parallels Diamond's passing from his initiatory journeys with North Wind to the country at her back. As MacDonald's narrator says, Dante passes through a fire so hot boiling glass would be cooling (MacDonald 114, Purgatorio 27.49-51), which parallels Diamond's passage through North Wind. The narrator then summarizes Dante's vision of the Earthly Paradise in a passage directly from Purgatorio, Cantos 27 and 28; however, he says that this vision is "grand" (115) and gives then the simpler vision of Kilmeny. Being a peasant girl, Kilmeny is closer to Diamond in innocence than is Dante, and although the lines from "Kilmeny" describe a country similar to Dante's (MacDonald 115; Hogg 178), the terms are different because "she could neither understand nor describe it so well"

(continued...)

place. Because it is a place from which people have been barred because of Adam and Eve's loss of innocence, return to it suggests the purification of the person returning. For Dante, the Earthly Paradise is not the final destination but simply the point of transformation from which he comes "forth again remade . . . pure and ready to mount to the stars" (Purgatorio 33.142-145), ready for the final ascent to heaven. The country at the back of the north wind is not Diamond's final destination at this stage of his development. Just before his actual death at the end of At the Back of the North Wind, North Wind expresses the Christian Platonic idea that mortals can only perceive reflections of the divine: Diamond saw "'Only a picture . . . The real country at my real back is ever so much more beautiful than that'" (364). Because he has not yet achieved heaven, he is not entirely happy in the country at the back of the north wind: "Nothing went wrong at the back of the north wind. Neither was anything quite right, he thought. Only everything was going to be right some day" (MacDonald 116). He is not ready to leave life permanently, but he is transformed and returns to mundane life marked by his experiences in the Earthly Paradise.

The spiral nature of Diamond's journey at this point emphasizes the importance of growth as a continuous process. Diamond may seem physically much the same upon his return from the country at the back of the north wind, but his inner

---

[15](...continued)
(MacDonald 115). The narrator presents Dante's, Kilmeny's, and Diamond's views of paradise as similar in many ways but also as different and individual. Stephen Prickett points out in Victorian Fantasy: "What Dante, Hogg, [and] MacDonald . . . are all doing is describing publicly, to you, the reader, secret and private experiences in such a way that you can continue to feel their privacy" (214).

transformation is apparent immediately. Before his time at the back of the north wind, Diamond often has difficulty recognizing North Wind, and her transformations mystify him (58). When he returns to the front of North Wind, she plays with him by changing into several different creatures, but these changes do not disturb him: "And at none of them was Diamond afraid, for he had been at North Wind's back, and he could be afraid of her no longer whatever she did or grew" (124). Because of his own transformation at the back of the north wind, Diamond knows North Wind's spiritual reality. Although his lack of fear marks a return to the state of innocence he exhibited when he first met North Wind, he is at a higher level of development that allows him to face poverty, take responsibility for his family when his father cannot, rescue his friends, untangle other people's lives, and spread his message of love. During this time, Diamond is "just as much one of God's messengers as if he had been an angel with a flaming sword, going out to fight the devil" (179). He can be such a messenger because his journey gives him a knowledge that few other people have: he knows food is not essential (136) and that misery is ephemeral (153); he does not feel fear (169); he understands poetry (201-2); and he never cheats or tells lies (224). Diamond bridges the mortal and immortal worlds, and thus, he has achieved the archetype of the self and has become a Christ-figure.

Diamond's subsequent trials in London test his faith and thus are an important part of his development, but they also exemplify the true Christian soul's effect upon the mundane social world. Diamond helps to improve the lives of several people. For some, he brings change through his actions: he improves the drunken cabman next door by going into the cabman's home and singing and talking to the baby (179-83). He changes Miss Coleman's life by directing her lost fiancé back to her (246-49), and he helps his own family by taking over his father's cab when his father is ill (218-27). His mere presence affects other people. The cabmen speak in less vulgar language around him (166), and he influences Nanny and Jim's behaviour: "I have little doubt that much of their good behaviour was owing to the unconscious influence of the boy they called God's baby" (346). However, each of these people perceives Diamond differently, demonstrating the discrepancy between those who cannot understand anything beyond the social terms of the world and those who perceive and admire spiritual growth. To Nanny and Jim, Diamond is simple and silly, and they have very little respect for him. The narrator cannot "help thinking of the old meaning of the word silly" (343), which Willard points out is "gesaelig, the Old English word for blessed" (108). The narrator also says of the term "God's baby" that most people used it to indicate that Diamond is simple or foolish; however, the narrator adds, "they said he wasn't all there . . . whereas he was a great deal more there than they had the sense to see" (166). Mr. Raymond and the narrator both perceive his special qualities and are neither puzzled by them nor dismissive of them. Mr. Raymond, a poet, who is therefore able to understand things other people cannot (210), thinks Diamond is a "'genius . . . and that's what makes people think him silly'" (212). However, only the narrator knows about Diamond's experiences with North Wind, and he establishes a sense of awe and reverence for Diamond:

> It seemed to me, somehow, as if little Diamond possessed the secret of life, and was himself what he was so ready to think the

> lowest living thing--an angel of God with something special to say or do. A gush of reverence came over me. . . . (345)

For the narrator, Diamond's unworldliness is a strength, not a weakness.

In keeping with MacDonald's Christian Romanticism, Diamond's reward for his selfless work in London comes with his move to the country, which places him closer to nature. Mr. Raymond hires Diamond's father as coachman and moves the family to his rural home, which is "more like being at the back of the north wind than anything [Diamond] had known since he left it" (337). Diamond moves closer to the divine by being closer to nature, and the site of his bedroom further illustrates his movement closer to the divine; he sleeps, not in the quaint thatched cottage where his parents live, but in the tower of Mr. Raymond's house, and the stairs up to it are winding (340), an image for the approach to the divine in "The Golden Key" (77). MacDonald tends to make towers the site of spiritual power as is clear in The Princess and the Goblin and The Princess and Curdie, in which the elusive grandmother Irene lives at the top of a tower, site of mystical rebirths for both Princess Irene and Curdie.[16] In At the Back of the North Wind, Diamond's room in the tower establishes his connection with heaven by its closeness to the sky and by its views of the north and of the east (356), respectively the directions of the country at the back of the north wind and of rebirth.

---

[16] Such an association also connects with MacDonald's belief that the divine can be sought, and found, in the mind, for the mind is physically situated at the top of the body, just as the tower is at the top of the house. MacDonald himself makes the connection between the mind and the house (Reis 41-42).

All the images surrounding and the events occurring during Diamond's time in the country foreshadow his imminent physical death, his ultimate reward. Diamond and his family move to the country when summer is turning to autumn (336), an archetypal image of approaching death. The weather gradually gets colder, recalling Diamond's trip north, and North Wind reappears. Diamond travels with her again, and in these new journeys, Diamond's thorough assimilation of faith and obedience is apparent, for North Wind no longer tests him. On one trip, she takes him back to his first home where they originally met. Initially, returning to that home excites Diamond, but he finds it different and feels that "'it's dead'" (373). He cannot return to the childhood he once knew, for that child has grown and changed, has figuratively died. With every new journey he and North Wind make, Diamond looks paler and more fragile, and these adventures with North Wind eventually cause his physical death. Even in death, Diamond is a saint, for the narrator describes his body as "A lovely figure, as white and almost as clear as alabaster" (378). Diamond's body is a piece of statuary, a monument to what Diamond was.

The combination of North Wind's apparent love for Diamond and her role in his illnesses and death seems paradoxical unless one keeps in mind MacDonald's belief that death is neither bad nor an end. As he wrote to his father and stepmother after the death of one of his siblings: "But, dear father and mother, death is only the outward form of birth" (George MacDonald and His Wife 248). Reis says that in At The Back of the North Wind, MacDonald endeavours "to justify death, that most inscrutable of the ways of God, to children" (83); however, MacDonald actually goes even farther than justifying death. He attempts to remove its terrifying elements by telling children that death is not an end: "They thought he was dead. I knew that he had gone to the back of the north wind" (378). Although the narrator does not say so clearly, he means that Diamond has achieved the "real" country of which his first site of change was only a copy, just as the Earthly Paradise is a copy or reflection of God's realm, heaven. Diamond's death is his reward for submitting to his education and for learning faith and obedience; his psychological and moral growth is clear in his ascension to the real country at the back of the north wind, in MacDonald's Christian teleology, the ultimate integration.

In both "The Golden Key" and At the Back of the North Wind, the characters mature psychologically and morally, undergoing figurative and literal deaths that lead to their eventual integration into the society of God, which, in MacDonald's Christian Romantic philosophy, is the goal of ideal maturation. The archetypal images and patterns MacDonald uses to portray the growth of the protagonists connects their journeys to those of the later, secular fantasies, as does the shared sense of meaning and purpose underlying such journeys. MacDonald's Christian teleology, however, is clear in both "The Golden Key" and At the Back of the North Wind, with their focus on the process leading to heaven; in essence, both stories are handbooks to Christian growth, providing examples of MacDonald's basic tenets of obedience and faith through the depictions of Mossy's, Tangle's, and Diamond's journeys.

Although later authors alter the expression of the teleology underlying the journey, MacDonald first articulated the patterns of maturation found in all fantasies depicting death and the afterlife: "The Golden Key" depicts the lifelong journey of maturation, whereas At the Back of the North Wind focuses on a child's growth. As becomes clear when examining later fantasies depicting children's growth to adulthood, MacDonald's Christian teleology alters somewhat the pattern of development. Ideal maturation, for MacDonald, meant developing spiritually in order to integrate with God in the divine realm. Unlike Diamond, who achieves selfhood and integration with God, the child protagonists of later fantasies achieve adulthood and integration in the mundane social world at the end of their journeys. Despite this difference, MacDonald's fantasies do bridge the earlier, Christian use of death and the afterlife and the later, secular uses, demonstrating the continuing patterns in all fantasies depicting death and the afterlife as well as providing a basis by which to evaluate the changing expression of teleology.

The Uncertain Humanist Journey: Susan Cooper's Seaward

Susan Cooper's Seaward exemplifies the idea that new expressions of teleology do not eradicate older expressions. A chiefly humanist teleology supports the growth to adult identity of Seaward's protagonists, Westerly and Cally, for the goal of their journey in the afterlife is to return from that realm and integrate with mundane society. There are, however, indications that Cooper has not entirely discarded Christian teleology. Thus, Seaward demonstrates how two expressions of teleology can co-exist within the same fictive world, just as they do in the Primary World, although such co-existence in this Secondary World does create a problem: the contradictions in Seaward's teleology undermine its presentation of ideal maturation.

Unlike MacDonald, with his clearly Christian teleology, Cooper is an uncertain humanist who tries to centre the purpose and meaning of life in mortal society. She is, however, unable to abandon the Christian idea of judgment that determines the value of an individual's growth. Cooper posits the afterlife as a reward, a transcendant existence resembling Christian heaven that one attains by concentrating upon mortal life and realizing one's potential within that life. Furthermore, failing to realize one's potential, or harming others, can result in punishment, an element of judgment that MacDonald rejects. Although such a philosophy resembles Christian humanism, elements within the novel deny clear identification with Christianity: the novel does not state explicitly that such a judgment exists, it does not name the judge, and it makes contradictory statements about the basis for judging individuals. At the end of their journey, Westerly and Cally make a choice about their fate which supposedly indicates their maturation; however, the ambiguous nature of the teleology in Seaward undermines the validity of Westerly and Cally's ability to choose correctly, thus weakening the sense that they have matured. Ultimately, although the main characters do undergo a journey in which signals of their growth appear, those signals are not adequately developed or connected to each other, so the growth of the protagonists is not entirely convincing. The seemingly spiral journey, in which the characters return to their homes at a higher level of maturity, is thus an unintentionally ironic circular journey.

Despite its flaws, Seaward is successful in some ways; the journey Westerly and Cally undergo teaches them the inevitability of death, encourages their independence from their parents, and prepares them for further psychological growth as they enter adulthood. Death as inseparable from life is important to this whole process of growth; the philosophical inconsistencies of the novel, however, impede the portrayal of that inseparability. Cooper attempts to break down the Manichean dualism so apparent in her The Dark Is Rising series. Dualism is, however, thoroughly a part of her perception, as she herself notes in her "Newbery Award Acceptance," in which she says that her generation, "especially in Britain and Europe, was given a strong image of good and bad at an impressionable age. We were the children of World War II" (365). MacDonald is far more successful at breaking down duality in At the Back of the North Wind by portraying Diamond's illnesses and death as simultaneously sad and joyful events and, particularly, by characterizing North Wind as embodying both life and death. Cooper, in contrast, divides life and death into two characters: Lugan, who is life, and Taranis, who is death. Depicting the two as interconnected should be possible, and Cooper tries to do so by having them embody principles often seen as complementary: Lugan is Life, the sun, and male, whereas Taranis is Death, the moon, and female. Even the colours of their cloaks, gold and blue, respectively, are complementary, as Cooper indicates throughout Seaward by presenting descriptions of the sun shining gold in the blue sky (70, 92, 150) and the blue ocean joining the golden beach (152). The characteristics of Lugan are so consistently positive and those of Taranis so consistently negative, however, that by the end of the novel, when Taranis tells Westerly and Cally she and Lugan "'are one, even in our opposition'" (158), the words are not convincing. Seaward ends up saying that life and death are inseparable rather than showing it.

Although Seaward does not depict the inseparability of life and death convincingly, it does show the inevitability of death. That inevitability is first apparent in their very names. Westerly's name captures life as movement towards death: west is the direction of the setting sun and so traditionally associated with death. Cally's full name is Calliope, a name generally associated with the Greek muse of epic poetry; however, in The White Goddess, an important book for Cooper ("Preserving the Light" 8), Robert Graves writes that Calliope "was a name of the original Muse, in her full-moon aspect" (391). Moon goddesses are traditionally associated with death, and so Cally's name also suggests her inevitable fate. During Westerly and Cally's journey, they must repeatedly choose between life or death. Although the death they face is sometimes physical destruction, more often it is the figurative death of stasis in childhood. Taranis repeatedly urges them to give up their journey and accept a comfortable retreat to childhood memories. However, for every offer of stasis and death they encounter, Lugan, or one of his "folk," those who are "'strongly in life'" (120), offers change and life, the opportunity to become adults. Making such a choice does not always seem difficult; the unattractive characteristics of Taranis and her followers are so obvious that Westerly and Cally would have to be very stupid indeed to choose their offers. Nevertheless, each time they reject stasis and death, they are necessarily choosing growth and life.

Although they are adolescents and thus their own literal deaths are in their future, Westerly and Cally have to deal with the deaths of their parents by overcoming their grief and establishing their independence. Separation from parents is a necessary part of psychological development, and so, within Seaward, literal death represents psychological necessity: Cally and Westerly are forced to the independence that will allow their future psychological maturation. This independence, while important for every adolescent, is particularly necessary for Westerly and Cally because both adolescents are tied to their parents, protected in ways that will not allow them to grow. Westerly lives in a country ruled by totalitarian regime, and, because of his father's past political activities, his life is in danger (64). To protect him, his mother hides him from the government (64), in essence hiding him from society. Cally's parents also protect her. She is far more connected to childhood than Westerly, a connection her cradle-like perch in the apple tree depicts symbolically; although that perch grows "less comfortable each year" (4), Cally is not ready to abandon it. Despite the fact that her refuge, the apple tree, is traditionally a site of knowledge, her parents reinforce her position as a child by denying her knowledge: Cally is fully aware her father is dying (4), but her parents consistently try to hide that fact from her by not discussing his illness (8). Such enforced innocence, which is really ignorance, prevents her growth; her parents are unwilling to treat her as an adult, and so she cannot be one.

Both teenagers have to overcome their fears of death and of independence that are the result of their parents' deaths. Westerly's and Cally's parents die prematurely, introducing the seeming cruelty and senselessness of such deaths, which appear to deny purpose in life. The deaths occur because of, in the case of Westerly's mother, violence (64-65) and, in the case of Cally's parents, illness (5-6). Such premature deaths are not accepted parts of the life process in contemporary western culture and introduce problems Westerly and Cally have to overcome. Westerly has to reconcile himself to the senselessness of his mother's death, recognizing her purpose in sacrificing herself so that he may live. Cally's parents' deaths leave her with a sense of abandonment, furthered by the fact that they will not discuss their illness with her because they feel "safer in silence" (8); this silence indicates an inability to face death themselves. However, both are seriously ill and suffering, and so, for them, death is an escape. Cally has to recognize that death is not necessarily cruel and that it can be a natural part of life.

Recognition and acceptance of death is part of the journey to adulthood. The elements of growth that are evident in the novel support the purpose of Westerly and

Cally's journey as the separation from their parents, a small step in the larger journey of maturation. The fact that Cooper does not consistently take advantage of multiple layers of meaning, although she clearly sees them as necessary, narrows the scope of maturation in Seaward. In "Escaping Into Ourselves," Cooper offers a distinctly Jungian definition of fantasy as an escape "into the unconscious, that dreamlike world which has in it all the images and emotions accumulated since the human race began" (282). Furthermore, Seaward presents the Country of Life and Death as the realm of the unconscious; it is "'a waking dream,'" connected to the real world, in which events that "'happen in each world overlap'" (Seaward 125). Therefore, in keeping with Jungian theory of development, the events that occur in the Country should represent psychological elements of growth. Ideally, each episode within the story should depict growth on multiple levels with conscious actions and decisions that also encompass unconscious, psychological meaning. The novel is flawed in this respect, for it does not always depict those psychological elements. However, one can argue that Westerly and Cally are not undergoing a Jungian journey of individuation in which they recognize and integrate elements of the unconscious so much as they are preparing for it. They are reconciling themselves to death, both literal and figurative, as they leave childhood.

Maturation is a process undertaken individually and, to some extent, in solitude; Westerly and Cally, much like Mossy and Tangle in "The Golden Key," begin their journeys separately. Westerly, like Mossy, chooses action when he goes through the door in the apartment wall (64-65), whereas Cally, like Tangle, is forced to leave her home (11-12), driven out by a haunting music that scares her (12), just as the teasing fairies scared Tangle. Transported from the mortal world to the Country of Life and Death, Westerly and Cally separately receive offers of potentially static refuge. Westerly's first offer is to join a living chess game Taranis and Lugan are playing (16-17); Cally's is to live and work in the home of Stonecutter, a man who turns to stone by night (35).[17] Both reject the imprisonment of those refuges (19, 46); however, they have subsequent encounters with Taranis. For Westerly, Taranis offers freedom from pursuit and reunion with his father:

> 'Come with me . . . I will take you to the sea, and there shall be no more pursuing and no more peril . . . I will send you over the ocean, to the land of the Tir n'An Og, the ever-young, where there is neither loss nor age nor pain. You will find your father there.' (26)

She offers a stasis that will end any growth or change Westerly may be undergoing. When Westerly rejects that offer, Taranis tries to tempt him with a pastoral, romantic haven. She creates a "woodland" with green leaves and "sprays of blossom fragrant as spring" (26) and transforms herself into a beautiful young woman with a "smooth sweet face no older than [Westerly's] own" (26) who entices him "to fleet the time carelessly, as they did in the golden world . . . " (27). Her transformation into a young woman underlines the moon goddess aspect of Taranis's character. The moon belongs to her (47, 166), and her physical appearance enhances her connection with the moon:

---

[17] In The Uses of Enchantment, Bruno Bettelheim writes that in fairy tales, characters who turn to stone are those who are "dead to what life is all about in the best sense, [and] might as well be made of stone" (77), an idea Stonecutter clearly represents.

her hair is so light, it is almost white (14) or silver (157), reminiscent of moonlight. Like the Greek goddess Hecate, Taranis embodies the moon and death,[18] and the haven she offers Westerly is a kind of death, a stasis that appeals to his youth and to his sexuality. That sexuality is an element of his growth that becomes more apparent as the journey progresses.

For Cally, the journey entails her recognition, represented by her numerous encounters with Taranis, that death is omnipresent and must be faced. At Stonecutter's home, Taranis gives Cally the same initial offer she gave Westerly, that of reunion with her parents (43). When Cally rejects that offer, Taranis does not try to tempt Cally sexually, undoubtedly because lesbian issues are not on Cooper's agenda but also because Cally, unlike Westerly, has not yet begun to awaken to that element of maturation.

At this point in their journeys, Westerly and Cally require the aid of parent figures; such aid is a necessary education similar to North Wind's blowing in Diamond's face. The first of Westerly's parent figures is Lugan, an archetypal wise old man. A large fire and many lanterns light up Lugan's house (23); the brightness represents Lugan's connection with the sun, first indicated by the golden colour of his cloak.[19] Jung comments that often "the illuminating quality of [the old man] is expressed by the fact that [he] is identified with the sun" (The Archetypes and the Collective Unconscious 224). Jung also says that the archetypal wise old man often shares attributes with the hero; their similarities connect them (Symbols of Transformation 333). Westerly's name connects him to Lugan, for the sun always travels in a westerly direction. The wise old man "warns of dangers to come and supplies the means of meeting them effectively" (The Archetypes and the Collective Unconscious 221); as a parent figure, Lugan tries to prepare Westerly for dealing with Taranis (24-25), thus illustrating the need for the child to learn how to deal with death. Lugan does not intervene as Taranis makes her first offer and so encourages Westerly's independence. However, his guidance is apparent in "the tense stillness of Lugan's big figure" (26), which alerts Westerly to danger, and in the dragons Lugan sends crashing through the greenery (27), which distract Westerly long enough for Lugan to advise him to leave and continue his journey (27).

---

[18] Taranis is generally thought to be a male deity of Celtic mythology, a thunder god (Green, The Gods of the Celts 66-67; Rolleston, Celtic Myths and Legends 87). In The White Goddess, Graves, however, describes Taranis as female and a death deity (372), another incarnation of the White Goddess. While Cooper identifies The White Goddess as a text important to her ("Preserving the Light" 8), there is no sense that, in her depiction of Taranis, Cooper is tapping the immense power of inspiration that Graves attaches to the Goddess.

Cally's guide, whom she meets in Stonecutter's home, is Ryan, representative of the nurturing side of the archetypal mother, the feminine counterpart of the wise old man. Jung characterizes that archetype as being both nurturing and devouring (The Archetypes and the Collective Unconscious 82), and like most fairy tales, but unlike At the Back of the North Wind, Seaward portrays the archetype as two women, with Taranis representing the devouring side. The connection between Ryan and Taranis is discernible in the depiction of their ages. When Cally first meets Ryan, she perceives her as an old woman (38, 44); however, before they part, Cally realizes "that she was not a very old woman at all, and that the network of lines had been put there by care, not by age" (47). Taranis is "old yet ageless" (42). Ryan's role as Cally's nurturing mother is clear in the horny growth of skin on Ryan's palms (48), the sign of her selkie heritage; Cally inherited the same growth from her mother (6), although she is unaware of her descent from selkies, seals who can become women when they take off their seal skins. As the nurturing mother, Ryan offers safety and advice, creating a pattern of green crossing lines on the floor (38) that will prevent Taranis from entering the house (43), and telling Cally to travel to the sea (49). In Cally's encounter with Taranis, Ryan is more forthright in her intervention than Lugan is with Westerly. She stops Cally by holding her hand and speaking for her: "'She will go . . . [b]ut in her own time, and her own way'" (43), the same answer Westerly gave Taranis (26). Throughout the journey, Cally needs and receives more guidance and help than does Westerly, which indicates her greater attachment to childhood.

---

[19] His name is a variation on the Celtic sun god's name, Lugh or Lugus (Rolleston 88).

Their individual trials represent their separation from their childhood homes, resembling Mossy's and Tangle's initial wanderings in the forest or Diamond's initial adventures with North Wind. After those trials, Westerly and Cally are ready to meet each other, in effect trading parents for a potential spouse, as Mossy and Tangle do when they leave the Grandmother's cottage together. Westerly's first assessment of Cally foreshadows their future physical attraction: "She looked all right, at any rate" (52). For two people who are in a land they do not know and who have undergone some strange and frightening experiences, they are friendly very quickly, indicating either their childlike innocence or the necessity of getting them together with a minimum of effort. They decide to join forces and so face together their subsequent trials. This partnership is important, for within Seaward's universe, sexual love and marriage signals adulthood.

Their new partnership is immediately tested as they are tempted with return to childhood in the stone "'tower of dreams'" (75), in which Westerly and Cally go from childhood fantasies in the middle of the tower, to their current reality on top of the tower, to childhood memories underneath the tower. Each episode within the tower presents elements of Westerly and Cally's development, as they are offered, and reject, opportunities to give up the process of maturation. The first incident in the middle of the tower presents childhood dreams, and it reintroduces Cally's fear of abandonment and thus her lack of adult self-sufficiency. The dreams are rooms that manifest Westerly and Cally's daydreams (58, 61). They have their own rooms, and the doors to those rooms open only to their owner's command. Cally cannot follow Westerly into his room, and, as when her parents left her, she feels deserted and is afraid, calling for Westerly (61) as she did for her parents (11). She is about to accept the "refuge" (61) of her room, and thus her childhood, when Westerly rejoins her, thus reassuring her that she has not been abandoned. They do not have the opportunity to accept or reject the rooms, for they are simply admiring them when they see Stonecutter approaching (67). At this point, Cally recognizes the tower as a trap (67), but only in the superficial sense that Stonecutter can corner them there, not in the larger sense that the tower represents another place of stasis created by Taranis (72).

The top of the tower presents Westerly and Cally's current struggles against Stonecutter and Taranis, as well as Westerly's struggle with his guilt about his mother's death. Westerly's growth since beginning his journey is apparent when Stonecutter threatens Cally, and Westerly feels "a ferocious protective fury he had never expected to feel again" (73). His attempt to defend Cally by pushing her out of the way fails, as did a similar attempt to protect his mother (65). In an act that reinforces the pattern found throughout the novel, that of Westerly as active and Cally as passive, Stonecutter turns Cally to stone (75). This should indicate that Cally's development is not progressing, for she becomes like Stonecutter, reflecting Bettelheim's proposition that people who turn to stone do not understand life; however, this episode ignores Cally's development, or lack of it, in order to focus on Westerly's reaction to her state. Westerly again faces Taranis's offer of stasis when she volunteers to bring Cally back to life if he agrees to "'Give up [his] quest'" and stay in the tower (76). Westerly "fiercely" rejects the offer when he realizes Taranis will simply reanimate Cally's body, making her little better than a zombie (76). His choice leaves him again facing the loss of a loved one, but as he mourns Cally's death, a flock of birds, responding to Cally's earlier call for the birds of Rhiannon (72), covers Cally with feathers. She then sits up and is alive (78), a wonderfully easy solution to a difficult situation.[20] Cally's

---

[20] In Celtic Myth and Legend Poetry and Romance, Charles Squire writes that the birds of Rhiannon traditionally have the power to wake the dead; however, that power

(continued...)

revival reassures Westerly that his loved ones will not always be destroyed, just as his return from his room reassures Cally that she will not be abandoned. They begin to replace each other's parents as providers of love and reassurance.

The third incident in the tower is their descent below it; such descents usually signify entering the unconscious, and, in this case, Westerly and Cally descend to the personal unconscious, which holds memories of actual events in their childhood. They have to face the potential for their own deaths in that descent, for the Stone People destroy the tower (82-83), in a sense burying their childhood dreams, and the cave they enter is potentially a place of stasis. In the cave, they are "caught into the past, into the echoes of joyous moments from all the years that they had lived" (85), and it provides a sense of "security and reassurance they [want] never to leave" (85). Westerly becomes "a small boy" while Cally is in her "cradle" (85), the apple tree. Because neither is strong enough to withstand the temptation of the past, they receive help. A regular thumping that they first hear in the tunnel becomes progressively louder until it breaks through Westerly's memories (85); Cally is oblivious to the noise, illustrating once more how easily childhood holds her. The references to the thumping as breathing and heartbeats (83, 85) turn the cave into a womb, source of life and rebirth, rather than a tomb, place of stasis and death. The floor of the cave

---

[20](...continued)
is supposed to exist in their singing (273). Cooper's alteration of the tradition is odd since singing is a motif that runs throughout the novel, connected particularly with change and with the selkies, the heritage common to Ryan, Cally, and Cally's mother. Having Ryan's birds sing Cally to life would pick up that motif, strengthening both it and the structure of the novel in a way that using the feathers does not.

convulsing and opening into a "splitting, widening cleft" (86) furthers the birth analogy as Westerly and Cally are pulled through it, born from that trap into freedom.

Their rescuer, or mid-wife, is a guide who tries to make them face the fears resulting from the deaths of their parents. This guide is a huge black snake, called Snake, who is "'Energy . . . Enjoyment, delight, a glad fierceness . . . a fever of living'" (Seaward 94). He is the Jungian libido, a "psychic life-force" (Symbols of Transformation 202), who pushes them toward life. Cally acknowledges Snake as part of herself: "he was not a separate being but a fierce distillation of feelings and powers that she had never yet properly known" (89). As a life force, Snake is a proponent of not fearing death but accepting its presence in life. He tells them "'Your life's your own, not [Taranis's]. Don't be afraid of her'" (87). He also, however, urges them to understand that "'All living things die when it is their time'" (91; emphasis in original).

Snake has a positive effect upon Cally's development but a regressive effect upon Westerly's. During the encounter with Snake, Cally learns more about herself and about Westerly. Snake tells her the story of selkies, explaining why she is "'the selkie girl'" and why she has the disfigurement on her hands (88-89). This information makes Ryan's story and predicament clearer to Cally (90) and so transforms Ryan from simply a mother figure to a person, an important re-evaluation children have to make about their parents to grow past the child-parent relationship. As well, Snake shows Cally Westerly's nightmare in which he feels like "a small child" pursued by "two huge looming figures, dark, faceless, reaching out" (91). The vision terrifies Cally, and Snake takes her away from it, "so that it was all gone from her mind as if she had never known it" (91). A journey to adulthood entails understanding other people's fears; Cally's forgetting of Westerly's fears does not contribute to her growth. Commenting about such memory loss in The Dark is Rising series, Peter Goodrich notes that while it "makes Cooper's humans better suited to function in the present, it also diminishes them by imposing innocence at the very juncture when experience would seem to offer the most promise" (174). Goodrich's comment applies to Cally's memory loss: Snake's clearing of Cally's memory reduces her to a child. His next action, however, contradicts that reduction, emphasizing her approaching adulthood. Snake lives up to the sexual aspect of the libido by inducing her to orgasm:

> For an infinite time he sang to her, rejoiced with her, caressed her; across her breasts and up through her body delight blazed like sudden fire, so that she felt herself wholly, fiercely in life in a way she had never known before. Her back arched with wonder . . . (92)

In this sexual awakening, Snake introduces Cally to that element of the life force that she has not previously sensed, which indicates her transition from childhood to adulthood. However, despite the fact that the death of Cally's childhood self occurs when the cave is destroyed and her rebirth as an adult is apparent in this encounter with Snake, the novel continues to portray Cally as childlike, undermining the effectiveness of this awakening to adulthood.

Snake has a negative effect upon Westerly, indicating Westerly's own strong libidinal drive. At first, Westerly simply distrusts him and is "wary, challenging" (87), wanting to know who Snake is. Snake, as the life force, attempts to break through Westerly's guilt at his mother's death, guilt that will hinder his growth: "'Westerly, listen to me. It was not your doing . . . Let go!'" (91); however, Westerly will not listen and continues in his nightmare of pursuit (91). Westerly is obviously aware of the nature of Cally's communion with Snake (92), and it alienates him, an ironic reaction because, as both Snake and Lugan point out, Westerly is inherently more like Snake than Cally is. Their similarity is based on stereotypical representations of men. Snake says that Westerly has more of Snake than Cally because "'he is all confidence and delight when he is fully awake'" (90). Lugan says to Westerly that "'Snake . . . has much in common with the part of yourself that is giving you trouble at the moment'" and that "'you share his preoccupations'" (94). Taken together, these comments portray Westerly as both more active and more sexually driven than Cally, a conclusion borne out by Westerly's action and Cally's passivity throughout the novel. Westerly also is more often aware of Cally physically than vice-versa. This masculine activity plays a role in healing the very rift it creates, for Westerly and Cally reconcile after Westerly has to rescue her because she can neither row a boat or swim (94-5). Her passivity necessitates Westerly's activity; they are not whole within themselves, needing each other to create a whole. In psychological terms, such integration is a necessary part of psychic growth, and Westerly and Cally's journey can represent that of a single consciousness. In sociological terms, however, this depiction is a dated and sexist view of male and female development. Seaward does not maintain the symbolic, psychological level of meaning clearly enough to refute the sexist implications.

The first part of Westerly and Cally's journey in the Country focuses on their need to reject the security of childhood; having resisted the temptation of that stasis, they need, in the next stage of their journey, to deal with the deaths of their parents and with their growing love for each other. Lugan's apparent death at the hands of Taranis re-introduces the focus on parental death, and a complete change of landscape reinforces the new focus of their journey. Westerly and Cally are not completely sure that Lugan is dead because, at the same moment Taranis's wave sweeps Lugan away, a magic wind carries them away (98). The possibility of his death haunts them and also undermines Westerly's assurance of Lugan's omnipotence, an undermining necessary to Westerly's maturation and a situation paralleling Cally's understanding about Ryan's life. The wind carries them to a desert, potentially a site of psychic growth because the journey to it is "a blur of time and place" (99), a sign they are entering a new level of the unconscious. Westerly and Cally's desert, unlike the desert-like plain Mossy and Tangle cross, is chiefly an obstacle they must surmount rather than a site of transcendent experience. There is little evidence that their experience in it is of psychic significance. Rather, they learn important lessons about life, one being that realities they experience and accept do not always remain the same: the sun that was a guide and a friend to them before becomes an adversary, creating barrenness in the desert (100) and endangering their lives (105); the night that was dangerous is now the appropriate time to travel (106, 110); the water that threatened them at the river (97-98) becomes life-restoring rain in the desert (118-19). Even the desert itself, dry and barren, becomes a site of life and nourishment after the rain, prompting their guide to give them a further lesson in their education that life and death are inseparable: "'No place is totally dead'" (120). The differences in the desert are meant to demonstrate that absolutes do not exist in life; however, the use of simple reversals maintains dualism. Everything is in opposition, and such a binary system does not readily lend itself to acceptance of synthesis, the necessary inseparability of those opposites (Cirlot 89-90). The problem again lies with Seaward telling rather than showing. Cooper can insist that these dualities are inseparable, but that one element is always good or nurturing and the other always bad or destructive obscures the sense that together they constitute a necessary whole.

Another lesson Westerly and Cally learn in the desert is not to judge by appearances, a rather facile lesson, but important at some level of development. They learn this lesson from their guide, Peth, an insect-like creature who is "'the oldest of [Lugan's] folk'" (166) and who is another parent figure. The importance of his appearance is the fact that it plays on human fears. Westerly and Cally initially perceive him as "monstrous" (106) and "macabre" (111); however, they soon overcome their fear because he so obviously cares for them. The initial description of him as "a creature out of a nightmare" (106) indicates that he is an archetype of the unconscious, just as the desert potentially represents that realm. Cooper fails, however, to use these elements. Peth does not fit any traditional forms usually associated with archetypal animal helpers; while this could be a potentially interesting modification, neither does he act as an archetypal helper. He is a parent figure who is a source of comfort, a guide, and a protector like the North Wind and the Grandmother in "The Golden Key," but, unlike those figures, he does not force them to independence. Peth's guidance is not an advance on that which they received from Lugan, Ryan, or Snake; in fact, it is a regression. He speaks to Cally "consolingly, as if to a child" (110); his voice is "a reassurance," and when they cannot keep up with him, he stays "deliberately close to them" (110), treating them like small children. Lugan refused to intervene directly for Westerly, and Snake encouraged him to face his fears. Ryan did not guide Cally step by step but gave her general directions for her journey, and Snake encouraged Cally's adult feelings. Peth intervenes directly when Westerly and Cally are threatened, tells them to disregard their fears, and guides them every step of their way until they are out of the desert.

The most significant example of Peth's overprotection occurs when the travellers have an encounter that is potentially a significant point in their growth to adult independence, a potential they do not realize. Westerly and Cally see "two smoky tufts" coming towards them (113), the rushing figures of Westerly's nightmare. As the figures come closer, only Westerly sees their faces, and those faces "staring at him, laughing a dreadful cold laughter, were Cally's and his own" (115). At the moment he sees them, they hit the barrier Peth has built to protect Westerly and Cally, and "in an instant, they were gone" (115). While Peth's sheltering saves Westerly, it also relieves Westerly of responsibility for his fears or actions. Peth calls the figures "'your shadows'" (116) and tells Westerly that "'When the nightmare cannot leap a fence, it loses all power'" (116). This directly contradicts Jungian theory, in which becoming "conscious of [the shadow] involves recognizing the dark aspects of the personality as present and real" (Aion 8; emphasis added). If the pursuing figures are indeed Westerly's shadow, then Peth prevents Westerly from undertaking the "considerable moral effort" (Jung, Aion 8) of becoming conscious of, and integrating, the negative aspects of himself. Cooper reduces a significant opportunity for growth to the dismissal of a couple of bogeymen by a parent figure who tells Westerly to hide under the blankets.

Such reduction is another example of Cooper failing to develop significant events to their full symbolic or psychic potential. In "A Lawless World: The Fantasy Novels of Susan Cooper," Gillian Spraggs points to the problem in her evaluation of The Dark Is Rising series when she says that "The moods of menace . . . so elaborately built up are invariably dissipated: the threat never really materializes, the wonders are showy but finally static" (26). Furthermore, Cally's face on one of the figures is a disturbing factor with which Cooper does not deal thoroughly enough. That figure may have Cally's face because Westerly is guilty about abandoning her after their adventure in the tower; alternately, he could be guilty about his sexual attraction to her or, possibly, afraid of that attraction and of her sexuality; in any of those cases, Cooper denies Westerly's responsibility for his emotions by having them simply disappear. As well, Cally is knocked unconscious when she touches the wall of the shelter (115) and misses this supposedly crucial moment. When she does wake up, Westerly does not tell her what happened but simply says that "'Peth--killed them'" (116), which reduces the event to an even more banal level. If Westerly is a protected child, Cally is an infant. Cally's reaction to Westerly's inquiry about the figures indicates her participation in this infantilizing: "'I don't care who they were. Let's not think about them'" (124). What should be a crucial psychological encounter for

Westerly, in which Cally could help him, or at least learn more about him, becomes a moment of suspense, easily dismissed. This encounter makes Peth's role confused and confusing, and contradicts the guide's usual function in the psychological process of helping one to acknowledge one's fears and guilt. It seems a regression in Westerly and Cally's development.

Cooper does not seem to intend this encounter as a regression, for the end of their journey with Peth reprises the deaths of their parents, presumably to illustrate how much they have grown since they began their journeys. He is the parent who sacrifices himself so that the children may live, as Westerly's mother did. The mountain environment he leads them into is harmful to him (134), draining life from him, much as Cally's parents' illness caused them to waste away. His death devastates Cally, for "This one death contained within it all the others" (137); she feels guilty that Peth died leading them out of the desert. Westerly, cured of all his guilt about his mother's death by Peth's dismissal of his nightmare, tells her:

> 'Listen. I thought that way about my mother at first. For a long time. If, if, if. You can't do it, you musn't, it drives you crazy. You just have to say to yourself, somebody who loved me gave me a present--and the only way to say thank you is to use it.' (137)

Westerly has done what Snake told him to do: he has let go of his mother (91), acknowledging her sacrifice as meaningful, a gift of life that he must accept. Thus he has accomplished one of the goals of his journey. This accomplishment, of course, would be more meaningful if Westerly had actually had to work for it. In "Fantasy: Double Cream or Instant Whip?", Neil Philip argues that Cooper's writing does not live up to the "most satisfying fantasies," those in which "magic echoes the processes of the mind, it does not bypass them" (90). In this case, Westerly's change of attitude is not just a bypass but a complete decapitation of the mind. Cooper again says rather than shows that Westerly has developed. His supposed change, however, affects Cally too, for he persuades Cally that they must accept Peth's gift: "'He told us to go . . . quickly. So we'll do that'" (137). Cally agrees, conceding that the "stick-like pile of limbs . . . grey and lifeless" (137) is no longer Peth. In choosing to leave Peth's body and continue the journey, they are no longer clinging to their parents; this decision foreshadows their choice at the end of the journey.

Because they have let go of their parents, the rest of Westerly and Cally's journey focuses on their conscious acknowledgement of the interconnectedness of life and death and their growing attraction and attachment to each other. A manifestation of Taranis's destructive power initiates their recognition of interconnectedness: a sudden snowstorm actualizes the cold gaze from a statue of Taranis that they encounter (140). Continuing is too dangerous, and as Westerly and Cally set up their tent, the wind hampers their efforts. They recognize for the first time that the elements that have helped can also hinder:

> 'The wind helped us once--now it's the opposite.'
> 'The same with everything. The sun, the river.'
> 'They belong to her.'
> 'But to Lugan too,' Westerly said. (143)

While they are used to thinking of Lugan as good and Taranis as bad, in this encounter they realize that matters are not so simple. When Westerly first meets Lugan and Taranis, Lugan says, "'Nothing is black and white . . . in this long game we play'"

(15). Westerly can only now understand that point, albeit one not entirely supported by the characterizations of Taranis, Lugan, and their respective followers or by the philosophical framework of the novel.

Their continuing struggle with Taranis highlights their growing love for each other; in essence, eros combats thanatos. Westerly and Cally's understanding of the interconnection of life and death does not end their struggle with Taranis, for once inside the tent, Cally feels "suddenly dreadfully tired, as if the life were draining out of her" (143); in this despair, she loses her will to live and "'just want[s] to go to sleep and not wake up any more'" (144). Westerly tries to comfort her, cradling her "as if she were a small child" (144). His sexual response to her closeness supersedes this parental action: "he was fiercely aware that she was not a child, and he would have turned her around to his own wanting body" (145). Recognition and fulfilment of that sexual energy would enable Westerly and Cally to realize the powerful life force within them both, a force that, however temporarily, vanquishes death. Cooper does not take advantage of that significance; instead, Westerly remembers and recites a verse Peth taught him (117), which stops the snow (145) and indicates that he has some ability to cope with the situation. Magic, however, once again replaces human endeavour: the snow stops instantly, the sun comes out, and Cally is no longer in her "pit" (146). Despite the weak resolution of this final encounter with Taranis's destructive side, Westerly shows his commitment to life, his ability to carry Cally with him in that commitment, and his growing sexual awareness of her.

Sexual awareness plays a role in Taranis's last attempt to capture Westerly and Cally. As they relax in the warmth of the valley at the foot of the mountains, Westerly notices that the sun has stopped moving (148), which creates "'A long summer day that just goes on and on'" (149). This time Westerly does not want to move but "'to lie here for ever'" (149). As he watches Cally, he wants to touch her hair, and Cally feels "a prickling down her spine, as she had earlier when she had watched him lying face down on the grass . . . wearing nothing but a frayed pair of jeans" (149). This moment of attraction in a static pastoral setting parallels the "golden world" Taranis offered Westerly at the beginning of his journey (26-27). Its connection with death is apparent in the sun's seeming lack of movement, recalling the last lines of Andrew Marvell's "To His Coy Mistress," in which the narrator points out that in life the sun does not stop. Cally acknowledges that point when she recognizes Taranis's role: she points out that staying in the valley would be "'just what [Taranis] wanted,'" and she is finally active, standing up first to return to their journey (149). Her action indicates that she has grown to some degree during their journey. Despite her unwillingness to be lulled into a romantic encounter with Westerly, Cally acknowledges her attraction to him when she admits that she continues to the sea because Westerly is going there (150). They continue the journey holding hands, signifying their bond to each other.

Westerly and Cally have exchanged filial love for romantic love, and so they are ready to make the final choice to which their journey has been leading. The importance of Westerly and Cally's choice lies in its contribution to their future psychological growth. While Cooper's failure to take advantage of archetypal and symbolic moments throughout the novel weakens the portrayal of their psychological development, Westerly and Cally do change. Given the choice between separating from each other and joining their parents or staying together without their parents, they abandon their dependence upon their parents. As a result, the selkie skin disappears from Cally's hands (162), providing evidence that she no longer clings to the past or to her mother. Her allegiance is to her future lover, as is Westerly's (163). Having made their choice, Westerly and Cally then have to choose between going to the land of the Tir n'An Og together or returning to their lives separately. When Lugan describes the land of the Tir n'An Og, it becomes clear this is again essentially a choice between childhood and adulthood. Although the land of the Tir n'An Og is the "'land of eternal summer'" (159), it is also a land where "'Time does not pass'" and where people do not grow; therefore, the love Westerly and Cally feel for each other "'will remain on the edge, suspended, never growing up'" (164). Since Lugan tells them this just after they have kissed and are standing "staring at one another, shaken by discovery" (163), he is clearly telling them that if they go to the land of the Tir n'An Og now, they forfeit the opportunity to consummate their love. However, upon their return to the mortal world, they will not be together; they will have to wait until they have physically become adults to meet again.

Westerly and Cally's choice of an uncertain future full of potential instead of a certain existence with no change revises the carpe diem motif and implies a humanist bent to the novel's teleology. Traditionally, that motif urges taking advantage of present love instead of remaining pure for future blessed existence. While Westerly and Cally must wait for the future, they wait for the mortal, not immortal, future; they must, furthermore, take advantage of mortal pleasures such as love and sex because the afterlife does not offer the same joys, precisely the point made in such carpe diem poems as Marvell's "To His Coy Mistress." The afterlife Seaward presents is not as bleak as that which Marvell's narrator depicts, but its static nature has much the same effect. Cooper's focus upon return to life makes the afterlife sound completely unattractive, despite the fact that the land of the Tir n'An Og is supposed to be an ideal place. Cooper faces a problem that has plagued generations of writers: utopias can only be depicted in terms of what we know, and eventually the known becomes tedious. MacDonald's wise decision not to depict heaven preserves its mystery, an important element in positing any sort of ideal existence. Ultimately, the process of gaining that existence is more important than the existence itself. MacDonald captures the importance of process in "The Golden Key" and At the Back of the North Wind; Cooper tries to convey that importance but ends up describing life as better than the afterlife, rather than the two as integral parts of each other. She thus defeats the novel's point that life and death are inseparable and equally important parts of growth.

After Westerly and Cally have made their choices, they lose their memories of their journey; this loss of memory lays the groundwork for Westerly and Cally's future development. That memory loss is similar to the resolution of Silver on the Tree, the last book of The Dark is Rising series, for although Westerly and Cally will not be able to remember their journey, the memory will not completely disappear but "'will be buried deep in [their] minds'" (165; cf. Silver on the Tree 268). This burial of memory emulates psychic processes, for material in the realm of the unconscious affects people on a level they cannot consciously know, except perhaps through their dreams. Westerly and Cally will be separated in the mortal world, returning to their lives "'as if [they] had never left'" (165), but at some point in the future they "'will remember--and begin again'" (165), an indication that they will undertake future journeys of psychological growth and become aware of elements in their unconscious, which is the Jungian process of individuation. The promise that they will "'live together through all the discoveries and lovely astonishments that go with the grief and the pain'" (165) suggests they will attain the social integration traditionally represented by marriage, a social maturity children do not achieve. Thus, Seaward implies that their journey has been a spiral, for while they return to the point where they began, they have supposedly achieved a new level of maturity. However, their loss of memory denies Westerly and Cally any control over themselves, surely a part of maturity. That the memories will surface again as they grow seems a sort of psychological determinism that undermines the idea of having choices in life. As a result, any sense that Westerly and Cally have actually achieved a new level of maturity is questionable, and the spiral journey seems rather to be an ironic circular journey.

Further, contradictory statements about the teleology of Seaward's universe weaken the significance of Westerly and Cally's final choice by denying it a meaningful frame of reference. Although the implication throughout the novel is that Lugan brought Westerly to the Country, and Taranis brought Cally, Taranis tells them it was by chance that they each found the power to cross into the land (158), which implies that their own human agency and ability enable their journey. The fact that the power "'comes from laws which we do not control, or even understand. We did not bring you here'" (158), suggests, however, that there is some other source for the purpose in Westerly and Cally's journey, some divine source different from the power of life and death. The allusions to such a power undermine the humanist message of the novel, but that source remains nameless and undefined, perhaps indicating Cooper's unwillingness to align Seaward's teleology with Christianity.

The contradictions continue with the confusion about the exact eschatological nature of the Country of Life and Death. The Country has a number of roles: it is site of a sort of freeway for the dead, it is a traditional fairyland, and it is seemingly a site of punishment. These multiple roles are not entirely successful in conflating the humanist and the Christian teleologies within the novel. Before they make their final choice, Westerly and Cally join an unending crowd of people walking on a road to the coast; these travellers are dead in their world (156), and they do not journey through the countryside as Westerly and Cally do. Westerly and Cally's experiences in the Country are unusual because they "'belong still to [their] own world'" (156). Why such a freeway exists is not clear. According to a comment Ryan makes, these dead should arrive from the sea: "'the sea links all worlds'" (39). Indeed, the dead travellers are travelling toward the land of the Tir n'An Og, which is over the sea, but they have first to walk the road to the coast. They do not join the road by some clearly delineated point of transfer from the mundane world; it seems "simply to begin, somewhere in the misty hills, as if it burst from under the ground like a spring" (156). Although this image does not fit Ryan's assertion of the sea linking all worlds, it does recall the otherworld or fairyland of Celtic folklore and literature, which are sources for much of Seaward's Secondary World. In the Celtic tradition, the otherworld borders the real world, and the border is not discrete; however, the fairies and supernatural beings who inhabit it are not the spirits of dead people, for they have never lived in the mortal world.[21] Traditionally, such a fairyland is not a place of judgment; however, in Seaward, the Country seems to be the site of punishment for those who did not live life properly. Lugan says that such people "'are caught forever between life and death in the manner of the Stone People'" (157), which I take to mean they are caught in the Country of Life and Death. None of the people Westerly and Cally see on the road becomes caught in such a manner, and nowhere else does the novel overtly state or clarify this idea of punishment. Thus, the exact nature of the Country of Life and Death remains obscure, although it seems to fulfill a double duty, firstly as a sort of fairyland and realm of the unconscious, roles allotted to the afterlife in many humanist fantasies, and secondly, as a place of judgment before the ultimate afterlife, a remnant of Christian teleology.

Another remnant of Christian teleology is the fact that people's fates in the afterlife depend upon their behaviour in life. The fate of the Stone People indicates that punishment exists in the universe of Seaward; in order for there to be punishment, there must first be judgment. The coast may be the point where such judgment takes place. Before anyone can reach the sea itself, she or he must go through a sort of heavenly border checkpoint, an "immense," white gateway (153), possibly a reference to the gates of Heaven made of pearl (Revelation 21:21). A series of entrances have "greeting guardians" (153), who seem to be part of a screening process. As the "people of every age and size and race" (151) approach the guardians, they give their names and countries of origin (153), an action indicating the universal nature of this screening and overriding the many concepts of judgment and the afterlife found in different countries, cultures, and religions. In At the Back of the North Wind, MacDonald presents the potential for multiple and personal afterlives by introducing different accounts of the country at the back of the north wind. Cooper, however, insists on the uniformity and universality of this judgment and afterlife. The universe of Seaward, unlike that of Ruth Nichols's Song of the Pearl, does not normally provide the opportunity to return to life to rectify the mistakes made in previous lives: "'life within time comes only once, and not again'" (166). Those who have enjoyed life and do not harm others are rewarded: they go to the land of Tir n'An Og, a Blessed Isle (157). Those who did not enjoy life or who hurt other people are caught forever in the Country of Life and Death (157). There is also a third category for those people who are just tired: "'their spirits drift out in peace through the gentle darkness, and lie resting on the winds that blow between the bright stars, forever'" (157). The novel does not indicate whether these people fit into the reward and punishment dualism established by the other two destinations.[22] Further, Lugan's statement that "'There is no right or wrong, here. There are only different ways of living'" (162), denies any such dualism exists, and creates a conflict between the humanist and the Christian impulses of the novel.

---

[21] See J. A. MacCulloch, The Celtic and Scandinavian Religions 88, and Caitlin Matthews, Mabon and the Mysteries of Britain 10-12.

Seaward ends with the implication that Westerly and Cally have the potential for growth. They do achieve independence from their parents, the first important step in developing from a child to an adult, and they do accept the inevitability of death, although Cooper does not successfully portray the inseparability of life and death. Cooper's vision of ideal maturation encompasses the ability to love and to appreciate life in the mundane world. She presents integration with the mundane world as the immediate goal of maturation but supports that goal with the promise of a divine, perfect world as the ultimate reward for maturation. The mixing of Christian and humanist teleology, however, undermines the artistic integrity of the novel. Although it is possible to hold multiple and contradictory beliefs in the Primary World, in Seaward, those contradictions work against the successful creation of the teleology underlying its universe, and ultimately undermine the successful portrayal of the journey from childhood to adulthood and call into question what exactly Cooper suggests is ideal maturation.

---

[22] This third possibility is Peth's fate after his death (166); therefore, it seems likely that such rest is meant for those who deserve to be rewarded.

The Reincarnational Secular Journey: Ruth Nichols's Song of the Pearl

Far more clearly than Susan Cooper's Seaward, Ruth Nichols's Song of the Pearl reflects a twentieth-century humanist expression of teleology. Nichols articulates a specifically religious view for herself in a number of her articles, but she does not state that view explicitly in Song of the Pearl. In "Fantasy and Escapism," Nichols argues for a "Romantic world-view," which resembles "the religious world-view" (24). She asserts the presence of "a reality which creates matter and is antecedent to matter" and which is the root of people's "deepest values" (25). In "Fantasy: the Interior Universe," she adds that "numinous creative intelligence" (45) is that source. This philosophy closely resembles MacDonald's Christian Romanticism and posits that meaning in life can be found in a larger, supernatural reality. Nevertheless, in Song of the Pearl, there is no explicit indication of such larger reality involved in the central character's journey. The universe of the novel is certainly teleological and clearly expresses Nichols's view that life "is one perceivable phase of a great, purposeful whole . . . . [people] need not fear annihilation: even in death [they are] justified in having hope" ("Fantasy and Escapism" 23). In Song of the Pearl, however, ideal maturation lies in the protagonist's taking responsibility for her own development. Furthermore, in keeping with humanist philosophy, her ability to integrate with mortal society is the measure of that development's worth.

Death in Song of the Pearl is both literal and figurative. At the end of the first chapter, Margaret Redmond dies. Her death is the beginning of her journey of development, for in the afterlife, she must confront the elements of her past that are preventing her proper maturation. Song of the Pearl modifies Walter Benjamin's idea of death as the end of a narrative ("The Storyteller" 94) by adding the idea of the afterlife as the site in which the subject evaluates her narrative. Margaret's memories of her short life in Toronto during the last seventeen years of the nineteenth century show her to be an isolated and alienated person who does not understand herself. Isolated by debilitating asthma and full of guilt about her incestuous passion for her uncle, Margaret ultimately wills her own death, viewing it as an escape from all she cannot face or understand about herself. Her asthma, guilt, and passion are all the result of her actions in past lives, and death is no escape from that past. Nichols uses reincarnation as the basis of Song of the Pearl's universe to depict life, death, and the afterlife as inextricably bound to each other: Margaret can never elude herself. To escape the stasis of continuously unhappy and unfulfilled lives and to achieve adulthood, Margaret must confront her past and integrate her shadow self; in doing so, she can finally integrate with mundane society.

The humanist teleology of the novel is apparent not only in the nature of Margaret's quest but also in the depiction of the afterlife. That depiction draws on many different religions but espouses none in particular and blurs the lines between different religions and beliefs. The multiplicity begins with the book's epigraph from an apocryphal gospel and continues with the different people and places Margaret encounters. Margaret travels through Heaven, which most readers in Western society automatically associate with the Christian ideal afterlife; however, in Song of the Pearl, the many references to Chinese literature and culture indicate that this Heaven belongs more to the traditional Chinese Heaven, which is a pagan otherworld or fairyland. Nichols thus follow Jung's advice to "keep [an] eye on the human side of the religious problem" rather than seeing any one religion as "the unique and eternal truth" (Psychology and Religion: East and West 9).[23] Unlike Susan Cooper's vision of an afterlife that is exactly the same for every person, Heaven in Song of the Pearl is what each individual makes it. Margaret's Heaven consists of a small pavilion hidden in the mountains, a Renaissance English village, and an Iroquois village, whereas that of her guide, Paul, is a Chinese family estate. The people she meets have embraced different religions during different incarnations, yet they all return to Heaven, although they shape their immediate surroundings differently. Ultimately, the afterlife in Song of the Pearl functions as a metaphor for the unconscious, the realm that Jung believes is the afterlife (Two Essays on Analytical Psychology 191), and Margaret's journey represents the exploration of that realm. She undertakes a humanist journey, exploring elements of herself.

A modified version of the doctrine of reincarnation, the belief that all souls undergo many incarnations, supports the humanist teleology of Song of the Pearl. Reincarnation is usually associated with Hinduism and Buddhism, but Nichols modifies the doctrine to suit the purpose of her novel. There are many schools of thought about and many interpretations of reincarnation within Hinduism and

---

[23] Although Nichols says in "An Interview with Ruth Nichols" that she is not a Jungian (Stott 8), later in the interview she acknowledges that she "was drawing on those [archetypal symbols Jung discusses] unaware" that she was doing so (10). While she may not call herself a Jungian, much of what she writes can be discussed profitably in Jungian terms.

Buddhism, so general statements are problematic, but some elements of the doctrine do not allow for Song of the Pearl's focus on self-knowledge. As David Christie-Murray points out in Reincarnation: Ancient Beliefs and Modern Evidence (1981), neither Hinduism nor Buddhism clearly states that the personality developed in one incarnation continues as an independent, self-aware unit:[24]

> whereas [Hinduism] postulates an eternal individual self, the atman, to which the illusory separate individuals that are incarnated relate, [Buddhism] denies the existence of a permanent self or soul that transmigrates from life to life. (41)

While the Hindu atman may sound like an independent, continuous self, the "illusory" nature of individual incarnations indicates that those incarnations are not significant personalities in their own right.

In Song of the Pearl, the characters have continuing, self-aware personalities; thus, Nichols changes Eastern beliefs so Margaret can remember past lives and thereby achieve an understanding of her actions in the past and of how those actions affect her present and future.[25] Such an understanding is not always possible with traditional forms of reincarnation or of karma, the belief that what souls do in one life can affect the quality of the next life. The fact that events from her past lives affect Margaret's current life supports the existence of karma in Song of the Pearl's universe. Because one cannot usually remember past lives in the Primary World, karma may seem a sort of predestination that negates the purpose or meaning of any sort of growth (Christie-Murray 43). Margaret's ability to remember subverts the possibility of predestination and thus emphasizes individual responsibility. Nichols further modifies Hindu and Buddhist belief by changing the ultimate purpose of reincarnation. In both faiths, escape from mortal life and the subsequent ascension to an ideal realm are the rewards for undertaking growth (Christie-Murray 31, 44-5). Song of the Pearl criticizes such a goal and presents growth as its own reward.

---

[24] See also: Sarasvati Chennakesavan, A Critical Study of Hinduism 32-33, 114, and David J. Kalupahana, Buddhist Philosophy: A Historical Analysis 41.

[25] Modifications such as Nichols makes are apparent in a number of nineteenth- and twentieth-century Western movements such as theosophy, anthroposophy, and spiritualism, which modify the doctrine to focus more clearly on the individual personality and the cycle of reincarnation as a cycle of growth and learning (Christie-Murray 69-93).

The modified reincarnation supports Margaret's journey of development as a spiral resembling the Romantic hero's journey that Abrams describes in Natural Supernaturalism and that MacDonald uses in "The Golden Key" and At the Back of the North Wind. The larger spiral of Margaret's journey is from Tirigan, a Sumerian prince who curses his executioner, to Margaret, who remembers Tirigan and renounces the curse. Within that large spiral are circular journeys in which Margaret's self, as Elizabeth, a Renaissance Englishwoman (51), and Zawumatec, a Mixtec slave in a seventeenth-century Iroquois tribe (55, 112), and possibly others, makes no real progress. Margaret's current journey, like the Romantic hero's,

> is an education in experience through stages of awareness which culminate on the level of intellectual maturity--a stage of integrity, power, and freedom in which the protagonist finally learns who he is, what he was born for, and the implicit purpose of all that he has endured on the way. (Abrams, Natural Supernaturalism 193-4)

During her journey after her death as Margaret, she goes through stages of awareness as she comes closer to understanding the source of her pain. Margaret's journey is a steady progression forward as she learns about, and comes to terms with, her extended past. In knowing her past selves, she knows herself fully and realizes that her suffering in all of her past lives has been a result of her past mistakes and has been directed at encouraging her growth.

Just as the Romantic hero's journey corresponds to the journey of individuation, so too Margaret's journey is a psychological process. Because Nichols maintains the multiple layers of plot and psychological meaning with far more adeptness than does Cooper, Margaret's journey to self-knowledge follows a clear and meaningful pattern, one that corresponds to the initial stages of Jung's pattern of individuation. While journeying in the afterlife, Margaret is essentially exploring her unconscious and encountering her shadow. Although Jung suggests that encountering the shadow occurs in middle age, Le Guin points out that "when in pre-adolescence and adolescence the conscious sense of self emerges . . . the shadow darkens right with it" ("The Child and the Shadow" 65). Margaret has lived many lives on Earth, but her continuing self is caught in a stage at which it needs to recognize and acknowledge its darker side. In her incarnation as Margaret, her growth on Earth ceases completely when she is still an adolescent, a condition which indicates the stasis of her larger development. Her feeling that, because her pain is so great, "so . . . must be her evil and her unworthiness to be loved" (13), darkens her short life. She senses the presence of her shadow but cannot yet identify it. She does not know the source of this unease, and, until she does, she cannot grow or achieve any sort of integration. As Nichols says, the basic plot of all her books is

> recognizing one's own proper power, recognizing that power inside one is innate and that if one denies its existence it will not be made nonexistent but will merely destroy others . . . . (Stott, "An Interview with Ruth Nichols" 15)

This statement recalls Jung's warning that "it is dangerous to suppress [the unconscious] because [it] is life and . . . turns against us if suppressed" (The Archetypes and the Collective Unconscious 288). Margaret suppresses memories of her past, part of her unconscious and her shadow self, and that suppression results in an abuse of her inner power. She projects that abuse outward as a hatred of others and also turns it inward in self-hatred. Before she can mature, Margaret has to recognize her projection of her shadow upon others and come to terms with the power that shadow possesses. She can only do so by becoming aware of the contents of her unconscious.

Where Cooper fails in creating multiple layers of meaning that reflect the complexity of human growth, Nichols succeeds by taking advantage of the potential psychic symbolism of the afterlife: she establishes and maintains many connections between the Heaven Margaret travels through and the unconscious. Margaret traces her initial feelings of the familiarity of Heaven to her dreams (17, 18), and her guide, Paul, calls it "'the land of dreams . . . where imagination at once becomes reality'" (32). In the Primary World, dreams are the conscious manifestations of the unconscious (Jung, The Structure and Dynamics of the Psyche 77). Thus, Nichols does not claim, as the Puritans did, that Heaven is fact. Margaret is not even sure whether Heaven is not, in some way, her own creation, which adds to the sense of Heaven as the realm of the unconscious. If she has created it, "the process had not been conscious" (37), which is entirely the point: Margaret is in the realm that, from the perspective of the living, is the realm of the unconscious. That realm must be consciously acknowledged, for such acknowledgment is a necessary part of growth, as the epigraph that opens the novel asserts: "the Kingdom is both outside you and within you. And whosoever knows himself shall find it" ([1]). During Margaret's journey, the incidents and encounters force her to explore her past, but they also represent necessary psychological moments that lead to her psychological growth.

Margaret's view of death represents her current inability to grow, and it is a view that her experiences in Heaven undermine. As her story begins, Margaret views death as an escape (13), a view that corresponds to some of the sentimental Victorian perceptions of death. Margaret lives from 1883 to 1900, and she thinks of death as her culture presents it (37). Ultimately, her journey in Heaven will teach her that her culture has not depicted death accurately (37) and that there is no escape (25). Whether on Earth or in Heaven, she eventually has to face and understand herself. Yet her moment of death does initially seem like an escape. Although the death is physically difficult, Margaret's mind is "calm," and she feels "a current of joyous power: love surrounded, supported, overwhelmed her" (14). The source of this love is not clear; it may be her guides in Heaven, Paul and Inanna, or it may be the part of herself that wants death to be an escape: her imagination. Although Margaret perceives death as an end to her sorrow, in Song of the Pearl, as in the other fantasies depicting death and the afterlife, death is an end only in that it places closure on one existence to allow a new and different one. Death on Earth is rebirth in Heaven, and death in

Heaven is rebirth on Earth (125, 127), a cycle that emphasizes the interconnection of the two realms. While those souls on Earth may not remember their past lives, as Margaret's brief life in Toronto illustrates, the past does not disappear: it manifests itself somehow in every incarnation. Margaret's death does not permit her to leave behind her pain and sorrow. Instead, it pushes her to review and understand her life, and she must take responsibility for it. Nichols says:

> The whole point of Song of the Pearl was that it took Margaret about seven thousand years to recognize that she had actually constructed the events that had victimized her in life after life. (Stott, "The Nature of Fantasy" 42)

The novel shows that a person has the power to shape her life and, through the metaphor of Margaret's successive lives, represents the idea that in life one is continuously changing and developing, if one is willing to do the work necessary for such change and growth. At her death and the beginning of her stay in Heaven, Margaret is isolated; by the end of her journey, like Westerly and Cally of Seaward, she returns to Earth with the promise of marriage in her next life, which represents a new level of integration. Margaret opens the possibility of integrating with other people by first integrating herself.

The key to Margaret's successful journey of integration is regaining the lost or blocked memories of her past; she must gain access to her personal unconscious. Her journey in Heaven leads to a gradual acceptance and acknowledgment of memories and the pain surrounding them. When she first arrives in Heaven, she becomes progressively more aware of some pain that haunts her, which she explores "unwillingly," aware that she does not "know its source" but refusing to do more than "touch the outer limits" of it (24). She finally has to acknowledge that "Memory played her false, taunting her toward self-knowledge . . . . Without that knowledge she was half herself" (39). She possesses her conscious self, but there is a vast store of personal and collective unconscious to which she has no access, which she is blocking, and without which her growth cannot progress. During her journey in Heaven, she initially encounters her past as images of her incarnations, but she thinks they are strangers. In each encounter, she comes closer to realizing that those images are parts of herself until, finally, she acknowledges them and the painful memories accompanying them. Her integration of Tirigan at the end of her journey represents this acknowledgment. These encounters with memories form a series of figurative deaths and rebirths, each new memory heralding a rebirth.

Although Margaret's journey is largely solitary, she does, at key points, have a guide and companion. Paul, who pushes her to confront and understand the mysteries surrounding her, although he is yet another mystery, personifies the animus, the archetype that is "a mediator between the conscious and unconscious" (Jung, Aion 16). He has knowledge of her most recent incarnation, and he has been her lover and husband in past lives (152), although Margaret does not remember that at first. Thus, he knows both her conscious and her unconscious. As a personification of her animus, he prods her to "a capacity for reflection, deliberation, and self-knowledge" (Jung, Aion 16). Throughout the journey, he questions her and pushes her to look for answers: "'I know you . . . better than you know yourself. And until you know yourself, you will not understand my love'" (33). Paul's arrival at Margaret's islandsanctuary in Heaven brings Margaret more questions, one being why Paul seems familiar to her (27-28). This further mystery leads her to the first step of remembering her past selves, for she determines that she did know him but not during the life just past: "If she knew him, it must be because she had once existed somewhere she had now forgotten" (39). This first step increases her sense that "she had somehow lost an important part of her experience" (39). That knowledge, as well as her wish to find Paul, who leaves and does not return, drives her from the island to find the missing part of herself, although she is still not aware that the missing part is, in fact, many parts.

A series of discoveries and a continual process of growth marks Margaret's physical journey through Heaven. Following a route that Paul outlines for her before he disappears, she first seeks the Oracle, someone or something that "'will instruct [her]'" (34). Before she reaches the Oracle, she remembers Elizabeth and Zawumatec, but she does not recognize them as memories and thinks they are images of other people; she is projecting away those elements of herself that she cannot acknowledge (Jung, The Archetypes and the Collective Unconscious 60). Her memories are unbidden and frightening; Margaret considers them painful and likens thinking of them to looking into the sun, something she dares not do (53). This reference to the sun is psychologically significant, for, as with Seaward's Lugan, the sun often represents the archetypal wise old man, which Jung also calls the "archetype . . . of meaning" (The Archetypes and the Collective Unconscious 37; emphasis in original). For people just beginning the process of individuation, such an encounter may be terrifying until they reach a level of growth that allows them to deal with it adequately. Margaret has not yet reached such a level; the visions only create further questions Margaret cannot answer, and so she looks to the Oracle for help.

The first of Margaret's figurative deaths and rebirths occurs at the Oracle, and that experience gives her further clues about the source of both her questions and their answers. The Oracle's surroundings reinforce its role as site of death and rebirth and its connection with the unconscious. It lies within a ruin, and to approach it, Margaret has to go down through a "gaping" door that "exhale[s] . . . dampness" (59), like a devouring mouth. Steps from the door descend to "perhaps six feet below the sunlit meadow" (59), the depth of a grave. These images establish the Oracle as lying within a tomb, and Margaret's encounter with it is a journey to the underworld, a metaphor for the journey to another level of the unconscious. Within the place of the Oracle, she finds a circular room, representing its womb-like potential. The walls are "blackened" as though by "an exploding ball of fire" (59), and the floor is white marble with a black pentagram in the centre (59-60). These elements of the setting establish a connection with the occult, which furthers the relationship between the site and the unconscious. Richard Cavendish, in A History of Magic (1977), writes that the Jungian journey of individuation "is directly related to the magical concept of the true self and the principle of the harmonious synthesis of opposites" (162) upon which occult philosophy is based. The blackened walls of the room recall the Tower, sixteenth card of the Tarot, an occult system of divination.[26] The Tower is usually pictured as a tall tower being struck by lightning from the sun. In many interpretations, the Tower represents the necessary destruction before growth occurs (Gettings 85) or transformation connected with divine revelation (Walker 117). Thus, the room has been the site of revelations with explosive power. The connection with the occult continues with the pentagram, which, according to Lewis Spence in An Encyclopedia of Occultism (1960), modern Occultists interpret "as symbolic of the human soul and its relation to God" (262). The ascendent point of the pentagram represents a struggle upwards; in Margaret's case, her struggle is to a higher plane of existence, one that unites the conscious and the unconscious. The room thus physically represents her struggle. Next to the pentagram is a mummified hand nailed to a post (60); Margaret afterwards identifies it as the Hand of Glory, another symbol from the occult. Thought to have powerful magical properties (Leach, Standard Dictionary of Folklore, Mythology, and Legend 477), it represents, from a psychological point of view, the power of the unconscious. Margaret thinks that by clasping the hand, perhaps "all her questions would be answered . . . deeper questions, as yet hardly acknowledged, would be laid to rest" (60). Her questions are answered but just as the "hardly acknowledged" questions are obscure to her, so is the Oracle's answer; it lays to rest nothing but Margaret's sense that she can quickly end her journey. A surge of power transfixes her before she can touch the hand, and the voice of the Oracle speaks through her:

---

[26] Within the verse Margaret receives from the Oracle is reference to another Tarot card, the Hanged Man. That and the Tower are the two most obvious references to the Tarot in Song of the Pearl. Throughout the novel, however, there are references that can be connected to the Tarot. Paul calls Margaret and his cousin Phoenix "fools"(78); in the Tarot, the Fool is numbered zero, both the first and last card of the Major Arcana, and, according to both Fred Gettings in The Book of Tarot (1973) and Barbara Walker in The Secrets of the Tarot (1984), it is interpreted as a wandering soul who has much to learn (111, 60). Inanna, who guides Margaret, is also the evening star; the seventeenth card of the Major Arcana is the Star, and the card signifies inspiration and creativity (Gettings 89) or renewal of life (Walker 120). Meri-ka-ra, the sun priest Margaret meets at the end of her journey, connects with the nineteenth card, the Sun, often interpreted as representing rebirth, especially spiritual rebirth (Gettings 100, Walker 127). As well, the chair Margaret sits in during her final memory journey has lions carved on the end of the arms; these lions are mentioned a number of times, and they recall the eleventh card, Strength, which depicts a woman struggling with a lion and represents the endeavour to integrate the conscious and the unconscious (Gettings 65-66, Walker 100). Not all of these connections are equally convincing because the symbolism is not exclusive to the Tarot. The images used in the Tarot are highly archetypal; Jung sees them as "descended from the archetypes of transformation" (The Archetypes and the Collective Unconscious 38), and so it is possible to argue, for example, that the connection between Inanna, the star, and the Tarot card the Star, is coincidental. However, the Tarot is highlighted at the beginning of Song of the Pearl by uncle Matthew's fascination with it, and it plays an important role in Margaret's crucial encounter with herself, so the significance of the Tarot within Song of the Pearl cannot easily be dismissed. As well, the Tarot is a system of divination in which the unconscious of the person using the cards endows them with meaning (Donald Watson, A Dictionary of Mind and Spirit 344); the allusions to the Tarot, however slight some may be, support Margaret's process of encountering her unconscious.

> "Stay where you stand!
> For the Hanged One's hand
> Alone may grasp the Hanged One's land." (60)

The Oracle is the collective unconscious, and Margaret is not yet ready to deal with that potentially overwhelming power. She cannot touch elements of the unconscious until she has achieved more growth. Just that power alone, which stops her from touching the hand, causes her to collapse (60).

Margaret's small journey to the Oracle and her subsequent collapse indicate the death of one level of her knowledge; the pearl she finds clutched in her hand represents her rebirth to a new level. Margaret had travelled to the Oracle thinking it would solve her mysteries (60). Her experience with the Oracle ends that naive belief, and her limited understanding of what she has experienced leads her to realize that "'I must find my own wisdom'" (64). She also realizes that "'death, like life, is for learning'" (64), not for escape. With her new acceptance of the purpose of her travels, she manages, with Paul's aid, to decipher some of the Oracle's meaning. After Paul pushes her to recall any possible associations between her past and what she has just seen and heard, she does remember her uncle telling her about the Hand of Glory, which "was a symbol of buried treasure" (65). From that association, she understands that she contains the treasure herself, a realization supported by her possession of the pearl. Her own name means pearl, and its wider meaning lies with the nature of the pearl's origin as a grain of sand. A pearl represents a human who "'in order to understand his true nature . . . must remember the seed, and the ocean from which it came'" (66). Margaret is still not ready to assimilate that "seed," her oldest self. She does perceive that, until she fully comprehends the Oracle's message, she is "forbidden to move" (65). The stasis is figurative: she will make no significant progress in her inward journey of growth until she understands and fulfills the dictates of the verse.

Her next death and rebirth come from her realization that she loves Paul, a movement towards integration with others. She understands that the love she feels for Paul is the power within her in its good form, and, as such, it changes her: "'I feel . . . as though a glacier had melted. There is no protection now'" (69). This change marks the death of defences she has created over many lifetimes, and Paul recognizes it as a rebirth, calling this day her birthday (69). With this rebirth, Margaret makes one more step in her journey of remembering, for with those defences gone, she is more open to the memories she must face. Although this change is significant, Margaret feels that "her own self still lay in wait for her, untransformed" (68), which indicates that she is not yet ready to gain complete access to her unconscious. However, her love for Paul is the start of her integration into a larger community, and she does realize the importance of such a connection. Although the journey to self-knowledge is a highly personal one, it cannot take place entirely in solitude, for community helps to create and support identity. Part of Margaret's problem in the past has been her refusal to interact with others. When something Paul says hurts her, her first reaction is to withdraw from him, but "In the very instant this thought tempted her she knew she would not . . . for his sake, and for hers" (78). She will not break the connection between them, although he leads her to a situation in which she initially feels alienated and lost.

Margaret has grown since her physical death; she has rejected the isolation of the island she first inhabited, and she has realized that the key to her problems lies within her. Her growth is evident in her ability to integrate with a community. Her first encounter with a society after leaving the island, her walk through a Renaissance English village, did not permit integration: no one there could see her, and, thus, she could not interact with those people (48). Then, she was still largely invisible even to herself. Now, she has the beginnings of self-knowledge, and she can interact with a society, Paul's family. He takes her to his family home, the Great Compound, a large estate whose origins Paul describes:

> "Here in Heaven we--an entire clan, three thousand souls--have recreated in replica the house and fields, the huts and farms and roads and rivers that we loved in life." (79)

At first, Margaret feels separated from Paul and alone (81, 83), but as she spends time there, she begins "to feel happy and at home" (88) and to feel affection for members of Paul's family (95). She also begins to perceive the bond that unites the members of the family with each other and with their home: "Each person, each animal--even the bare fruit trees and the lines of roofs and walls--formed part of a living, reciprocating whole" (96). This perception, in turn, leads to her understanding what it is to live in community. She experiences "the humility of living close to others" (96), and while there are conflicts between some members of the family, it is a place where Margaret has both the support and the solitude, if she wants it, to continue her journey of growth. The Compound is not entirely conducive to change and growth, however, for it has not changed for centuries of Earth time, retaining age-old hierarchies and systems. Paul uses the proverb "'Change . . . is vexatious to the spirit'" (79) to describe the attitude of the Compound's inhabitants. The Compound represents what Margaret must fight within herself, the unwillingness to abandon old habits.

Nevertheless, in the supportive environment of the Compound, Margaret's psychic journey takes an important step forward when she finally realizes she has lived previous lives and acknowledges that she is Elizabeth and Zawumatec, a realization that marks another death and rebirth. Her ability to avoid her memories and their associated pain gives way to her recognition that "to resist her own understanding would now exhaust her more than an outright confrontation" (104). Margaret has changed; she no longer refuses to examine her memories as she did while on the island (24). The struggle to bring this new understanding to consciousness is not easy: "Its eruption into full awareness was as violent as a birth" (104). She is, in essence, giving birth to herself. As she accepts the truth that she has been many people, "the world change[s]" (104), and the old Margaret gives way to the new, who is capable of knowing herself.

This new understanding is very important to Margaret's growth, but she still has not remembered all of her past existences and does not fully know her unconscious. The memories of her past lives are dim, and she remains afraid of the pain they hold (105). Paul acknowledges that "'We all turn from the memory of pain'" until it can be endured and put to use (106). Margaret is not quite ready either to bear or to use that pain although she remembers more about her lives as Elizabeth and Zawumatec and endures more of the pain those memories bring (108-114). She remembers only a fragment of her life as Tirigan, however, and Tirigan's terror overwhelms her, especially his fear of chaos overtaking the world (115). In her first, brief vision as Tirigan, she thinks of "how Marduk, god and hero, slew the monster Tiamat" and from "the monster's split body he created Heaven and Earth" (115). She does not realize, either as Margaret or as Tirigan, that the world and life, according to this myth, were created from chaos and from death: birth requires death. Her next figurative death takes place in the midst of that feared chaos.

Margaret's active pursuit of knowledge indicates her change, and her suspicion that the Matriarch, Paul's grandmother and the ruler of the Compound, is an imposter precipitates that next figurative death. Paul's cousin Hope warns Margaret that the Matriarch is not who she seems to be, and, when Hope sets out on her own pilgrimage, she asks Margaret to find out who is impersonating her grandmother (101). As Margaret goes to confront the Matriarch, she hesitates, "weighing her courage against her fear" and thinking that she "could still turn back, could still choose sleep and ignorance" (120). Margaret has faced these choices consistently throughout her journey; for the first time, she consciously decides to face her fear and turn her back on ignorance. In choosing to ask the questions, even though they are not specifically about herself, Margaret shows her growing courage, a courage she did not have before her physical death (12) or on the island (22, 24).

Her confrontation with the false Matriarch tests that courage and forces Margaret to an extreme of emotion that she has always tried to avoid. The Matriarch, like MacDonald's North Wind, embodies the Jungian mother archetype in both its aspects, the nurturing mother and the devouring mother, and as such, she pushes Margaret to the next stage of growth. The Matriarch appears at first as "a delicate, aged woman . . . . dressed with an intensely feminine elegance" and with a "warm" hand (90). She attempts to teach Margaret by presenting a scene from Margaret's past, encouraging Margaret to pass a judgment upon herself while she is still unaware of that past:

> "What would you say . . . of a young prince--the last of a usurping line--who so hated his conqueror that he swore to follow him down the ages, until he could find an opportunity for revenge?"

> Margaret concentrated. The answer did not come easily. "I would say," she concluded at last, "that he had bound himself even more than his enemy." (93)

Thus the Matriarch gently leads Margaret to understand the problem she created as Tirigan, even though she cannot yet connect that understanding to herself.

The Matriarch's gentle approach does not produce the ultimate revelation, so the old woman assumes the aspect of the devouring mother. Jung writes that the negative side of the mother archetype "may connote anything secret, hidden, dark . . . anything that devours . . . that is terrifying and inescapable like fate" (The Archetypes and the Collective Unconscious 82). The Matriarch's true identity is a secret, and she announces that she is Margaret's fate (122). She goads Margaret to a fierce anger: "As once Paul had called forth all her love, so the old woman--mocking, enigmatic, unafraid--aroused in her an intensity of hatred that was capable of killing" (123). The opposite of the love Margaret feels for Paul, this hatred originates with her shadow self. Margaret's vision of her uncle's face suddenly superimposed over the Matriarch's (123) links her feelings at this point with her projection of her shadow upon her uncle in the past. In this situation, she acts as she was unable to act in the past. Instead of suffering frustration and resentment in inaction, she throws a burning lamp at the Matriarch, setting the woman and the cushions around her on fire, thereby unleashing the turmoil Margaret has always feared: "the chaos . . . filled and surrounded her" (123). The Matriarch then moves towards Margaret, and as she draws nearer, burning with a magic fire that gives no heat, Margaret feels "a mesmeric terror that paralyzed the will" (124), the terror Jung describes as an element of the negative aspect of the mother archetype. The Matriarch is clearly an archetype of the collective unconscious. She becomes "The blazing figure" with "Its ancient face . . . passionless" (124): she is no longer a person but a figure represented by the neutral pronoun "it." In that role, the Matriarch causes Margaret to sink "down into unconsciousness" (124), taking her to yet another level of the unconscious.

This figurative death is different from the others and from her physical death and so indicates the larger psychological ramifications of the change she is about to undergo. This is death as "she had imagined" it, filled with paralyzing terror (124) instead of the joy and love she experienced with her physical death. It affects her profoundly because it is an encounter with the full power of the unconscious, and, as the blackened room of the Oracle foreshadowed, such a confrontation can be explosive. Margaret's confrontation with the unconscious is so powerful that it destroys the Compound (125), a metaphor for destroying the stasis that threatens to trap not only Margaret but also all those souls who have not been brave enough to pursue growth and change on their own.

Like Diamond passing through the ice and fire of the North Wind (At the Back of the North Wind 112), or Tangle going through the fire leading to the Old Man of the Fire ("The Golden Key" 58), Margaret passes through fire and chaos to a new level of knowledge and development. When disorder takes over, "when all props and crutches are broken," says Jung, then it becomes possible "to experience . . . the archetype of meaning," the wise old man (The Archetypes and the Collective Unconscious 32, 35; emphasis in original). The wise old man Margaret meets is old in the sense that he is a priest of the ancient Egyptian sun god, Ra (127). The priest, Meri-Ka-Ra, is similar to Seaward's Lugan in his affinities with the sun and in his role as a guide. He is, however, less controlling than Lugan, more closely resembling the old men of "The Golden Key." He shows Margaret the way to do what she could not do when she had her first memories of her past selves: "stare into the sun" (53). She must now "'read the riddle'" of herself (128) and search for the meaning in her life. Doing so will enable her to "'finish this story, so that a new one can begin'" (128), yet another death and rebirth. Until she faces the deeper layer of herself, she cannot leave the temple in which she sits (128), which represents the larger stagnation she will experience if she does not face herself.

For Margaret, the final remembering is neither easy nor quick, requiring her to work through the information she has gathered during her journey in Heaven. She has to struggle even to start remembering, and she finally begins the process with one of the clues from the Oracle, the pearl. In a nurturing act that represents her greater acceptance of herself as a result of the journeying she has done, she warms the pearl in her hands and kisses it (130). She then remembers the Oracle and at last fully understands that its power is herself, "the well of vitality from which she drank in her deepest sleep" (131), her collective unconscious that contains all the keys to herself and to her personal unconscious. Margaret "summon[s] memory" (131), rather than turning away from it or having it occur unbidden, and her first memory is from her life as Margaret, in which she recalls the significance of the Tarot to which both her uncle and the Oracle refer. According to Margaret's uncle, the Hanged Man is "the symbol of revolution," the person who has the "courage to fall out of time" (131) and face chaos. Thus, the Hanged Man represents "the deepest spiritual endeavour and the highest triumph" (132). Gettings, in The Book of Tarot, says:

> . . . on an ordinary level we must read the significance of the card as relating to an inner crisis that needs an inner decision; . . . on a higher level of interpretation we may regard the Hanging Man as a sublime statement of a cosmic truth, that man must die to be reborn on a higher plane. (71)

To understand herself at her deepest levels, Margaret must become like the Hanged Man; she "must let go . . . of time, of this room, of the comforts of intellect" (132) and search her memory, trusting her inner self to provide the answers. Her next memory indicates the interconnectedness of the conscious and the unconscious as Margaret journeys along "the inner river" (132) which takes her "back to the world's time" (133). Margaret travels to Earth, the realm of the conscious, and sees her gravestone, on which the epitaph, from John 14:1-2, reinforces the multiple opportunities for, and ways of, growing: "In my Father's house are many mansions" (133).[27] Margaret's view of her grave furthers the sense of beginnings in endings; the end of her life was the beginning of her journey of knowledge, and her view of the grave, proof of her death, begins her return to knowledge of Tirigan and his mistakes. After bridging time and space to see her grave, Margaret faces the apparition of herself as Tirigan, a projection she assimilates when they merge into each other "in some place beyond time," the unconscious, where they become one, and Margaret is "lost in memory" (134).

---

[27] See also: Tom Harpur, Life After Death 119 for further discussion of John 14:1-2 as reincarnational.

Her final days as Tirigan explain many of the problems Margaret has had in her subsequent lives and further establish her responsibility for those problems. Her sense of loss is attributable to Tirigan's many losses (136, 140), as are Elizabeth's sense of entrapment with her husband (111-12) and the subjugation Zawumatec experiences as a slave (112-13). Further, her sex since that incarnation connects with her actions then; being female forces her to the submission Tirigan would not accept.[28] The fear Margaret has to battle before she can face her memories stems from Tirigan's overwhelming fear of death (138) and of being a failure (140). The most profound of her mysteries is her tie with her uncle Matthew; it set her on her journey and is attributable also to Tirigan's final actions. Matthew is the incarnation of Tirigan's captor, Utuhegal (145). When Utuhegal offers Tirigan a poison that will give him a quick death rather than the slow, painful drowning set as Tirigan's sentence, Tirigan rejects this act of compassion. Instead, he pronounces the curse on Utuhegal that will tie them together for centuries: "'I will take . . . the death you first decreed. I will consecrate my hate with pain. And I will follow you, I swear before my soul'" (139). As Tirigan says this, his voice is "passionate and intimate, almost the wooing voice of a lover" (139). Thus, Tirigan establishes the hatred and associated lust that plagues all his succeeding incarnations, manifested in Margaret's life as her incestuous relationship with her uncle. Determined to terrify Utuhegal, Tirigan ensures his own misery as long as the curse continues, for he vows that the "'memory of drowning will not leave me. It will choke my breath--for I will not breathe easily until I have made you suffer'" (139); this curse is apparent in Margaret's life as her debilitating asthma.

---

[28] Paul's comment that Margaret's uncle "'will know in his own body what it is to be a woman at the mercy of a man'" (144) reinforces the point that being female is associated with submission. While this point reflects traditional beliefs about women and their role in life, it is disturbing because such belief remains largely unchallenged within this novel, despite the novel's focus on Margaret's strength and independence.

There is a conflict here in that "death and pain and nothingness" (138) terrify Tirigan, yet his curse, particularly the vow about his breathing, indicates a conviction that there are future lives that the curse can affect. Historically, reincarnation is not a part of Tirigan's belief system (Samuel Noah Kramer, The Sumerians 134-35; Leonard Woolley, The Sumerians 120-21). If, however, the fictional Tirigan believes in reincarnation, why is he afraid of "nothingness"? Perhaps Tirigan intellectually believes in reincarnation but emotionally has no faith in it. This would indicate his lack of maturity. On the other hand, it may be that he believes his spirit will follow Utuhegal, although that raises questions about a spirit's ability or need to breathe. In any case, Tirigan binds himself to his enemy and ensures his continuing pain. He alone creates his destiny and develops it through following incarnations. Such responsibility for self combines elements of the doctrine of karma with a humanist philosophy. Christmas Humphreys, in Karma and Rebirth, argues the humanist element of karma: "Man is punished by his sins, not for them; it follows that there is no such thing as forgiveness and therefore none who can forgive" (45). In Song of the Pearl, there is no judgment of Tirigan's actions, only the results of them.

Tirigan's anger is not entirely justified, indicating that Tirigan's shadow possesses him and that he is projecting his fear of death and his anger at losing his power over Utuhegal. Tirigan himself comes from a long line of usurpers and cruel rulers, the Gutians, who overthrew the Sumerian rulers. Kramer quotes a Sumerian poem that describes the Gutians as "the snake (and) scorpion of the mountain" because they were so vicious (The Sumerians 67). Utuhegal says that Tirigan's father and grandfather "were cruel lords to us" (Nichols 138), and Tirigan acknowledges that "It was just that he too should die" (140). In spite of this recognition, Tirigan persists in his hatred of Utuhegal, a hatred he does not understand: "why did he shudder with hatred for the man who did justice on him, and who had not hated him until he was cursed and driven?" (140). Tirigan finds it easier to accept a projection than to admit that intangible factors within him are the basis for his emotions. Such projection continues in Tirigan's subsequent lives: Elizabeth projects her anger and frustration on her husband; Zawumatec, upon her master and herself. Projection is the basis of Margaret's relationship with her uncle, and projection causes her to see her past selves as separate from herself and to see her uncle's face on the Matriarch's body (123).

Margaret's maturation allows her to acknowledge that she has been projecting. She is finally able to conclude that "she had rejected all possibility of knowing her uncle and had put in his place an image made of hate" (145). In realizing that, she withdraws the projection and chooses to resolve the conflict by forgiving her uncle, thus giving him "freedom from herself" and letting him "go his own way, encountering the reality he himself had built" (145). Margaret decides to use the power within, as

Nichols says, "for what one conceives to be right" (Stott, "An Interview with Ruth Nichols" 15). This idea corresponds to Jung's statement that "no one can become conscious of the shadow without considerable moral effort" (Aion 8). Moral growth means using inner power responsibly because both misusing it and suppressing it are destructive. Facing herself and finally understanding the origins of her anger and hatred throughout her incarnations, Margaret learns the "Human values--courage, love, nobility, compassion" (Nichols, "Fantasy: The Interior Universe" 44) and makes the moral decision to use her power for those values. With that decision, Margaret indicates how much she has grown since Tirigan's curse and since telling Paul that she must hate her uncle because he hurt her (33). She is finally mature enough to realize that people must fulfill their own destinies and take responsibility for their own lives. In returning to Earth as "an apparently objective" apparition (3) to visit her uncle and ask his forgiveness (145-48), Margaret completes the journey she began as Tirigan and frees herself from endless repetitive circling to ascend to a new psychological and moral level of her much larger spiral journey.

Before she can really look forward, however, she must finish looking backward; her journey as Margaret is not complete, for she still has to find the answers to her remaining questions. She does not know who took the Matriarch's place and body nor does she understand why Paul has concerned himself with her journey. The answers she receives upon her return to Heaven clearly outline Margaret's future path, the steps of her larger journey. Inanna, Sumerian goddess and guide of Margaret's journey from Tirigan to her present situation, answers her first question about the Matriarch. In Margaret's journey of individuation, Inanna personifies the archetype of the self, the totality of the psyche that unites the conscious and the unconscious (Jung, The Archetypes and the Collective Unconscious 187). According to Jung, a quaternity that unites light and dark, masculine and feminine identifies the self (Aion 64). Inanna is "both man and woman" (Nichols 149), and, in her identity as a star, she unites light and dark, shining most brightly in a dark sky. As well, she appears to Margaret and Paul dressed in white with long black hair (150), thus uniting the two opposite colours, not unlike the yin and yang symbol.[29] As the personification of the self, Inanna is a guide for Margaret; in Individuation in Fairy Tales, Marie Louise von Franz writes that: "The Self exists at the very beginning and generally in the process of individuation is what guides or regulates the process of inner growth" (116). Inanna has been a part of Margaret's journey since the start of her larger spiral journey which began with Tirigan (141). She was Zawumatec's "Holy Mother," who tells her "'You must turn your hate into suffering and your suffering into wisdom'" (55-6). As well, she has been a part of Margaret's smaller journey in Heaven, which began at the pavilion in the mountains, when Paul placed Margaret under her protection (34, 150). Inanna was also the Matriarch and Meri-ka-ra, and in those guises she pushed Margaret further along on her journey.

---

[29] In Sumerian mythology, Inanna makes the descent to the Underworld which furthers her connection with the self. Jung says that the "scope of the integration" of the self archetype "is suggested by the descensus ad inferos, the descent of Christ's soul to hell, its work of redemption embracing even the dead. The psychological equivalent of this is the integration of the collective unconscious which forms an essential part of the individuation process" (Aion 39). Diane Wolkstein, in Inanna: Queen of Heaven and Earth (1983), says Inanna's descent is a way to increase her power: "the Great Below, and the knowledge of death and rebirth, life and stasis, . . . will make . . . Inanna an 'Honoured Counselor' and a guide to the land" (156). Thus, Inanna's descent to and return from the Underworld signifies her full individuation.

As well as personifying the archetype within Margaret, Inanna also represents what Margaret can become. Inanna speaks of herself as a goddess, but she emphasizes that she is different from mortals not in kind but in development: "'I was a goddess in the eyes of children. Someday my worshippers will understand that I am what they themselves can be'" (150). Humankind is on a very large journey of individuation, collectively moving from primitive childhood to maturation, just as each person moves individually (Jung, Civilization in Transition 80). Inanna assures Margaret and Paul that they have not finished that journey: "'Your story is vaster than you can conceive, and your adventures are just beginning'" (151), but they also have the potential to achieve the sort of individuated wholeness she has achieved, for they may well be among the "new gods" (151), guiding "'the struggling creatures of new worlds'" (151). Thus, the archetype of wholeness is a force for growth not only of self but of others, and emphasizes that the process of growth is continual, for the spiral journey does not end. Even Inanna is moving on to a new life (150).

Inanna's comments establish that the growth to wholeness is a part of Margaret's continuing journey, and the answer to her question about Paul's role in her life indicates another element of her continuing journey. She finally recalls that he was her husband in several lives (152-53), but their marriages were brief and always ended with his death preceding hers, leaving her to grieve and resent losing him. They both foresee their meeting (154) and marriage (152) in their next lives on Earth. The next phase of Margaret's journey of individuation lies in this promise of marriage when she will successfully integrate the animus Paul represents; reincarnation is thus a metaphor for the different stages of development within a single life. Marriage is also traditionally symbolic of social integration; in the next life, Margaret will not be the isolated and alienated person she was in her immediate past life. Inanna promises her, "'you shall help others, and in future many shall be made joyous by your love'" (151). Thus, the progressive journey of individuation enables Margaret to find a place in society.

Margaret's death and her journey in the afterlife lead to her new maturity and to her ability to continue maturing. That process of growth is important in and of itself, thus reinforcing the humanist teleology of Song of the Pearl. Although this novel's chief concern is presenting a particular ideal of maturation as a process of accepting responsibility for one's actions, it also provides a reassuring statement against nihilism and presents life, death, and the afterlife as having purpose and meaning. It thereby continues the tradition in contemporary children's literature of depicting death and the afterlife optimistically as necessary parts of the process of growing up.

The Christian Soldier Earns His Reward:
C. S. Lewis's The Last Battle

Inanna's assurance, at the end of The Song of the Pearl, that Margaret and Paul will someday become new gods indicates that they will not maintain forever the identities they have just formed. Of the fantasies depicting death and the afterlife discussed so far, only "The Golden Key" follows the protagonists through adulthood. It is the forerunner not only of fantasies in which adult identity is the goal but also of those in which adults journey to a new identity, as Mossy and Tangle do after their separation at the end of the plain of shadows. That new identity is, in Jungian terms, the achievement of the self, the archetype of wholeness, which signifies the integration of the conscious and unconscious elements of the psyche. The journey to adult identity involves knowing one's conscious self and accepting a social identity; in the latter half of life, the journey to personal wholeness involves knowing one's unconscious and releasing one's social identity to allow the growth of an identity less dependent upon social connections.

In the fantasies depicting the later part of life, death and the afterlife are again both literal and figurative. Death is, on the literal level, something that the characters face because they are on the descending side of the Jungian parabola, a descent to the end of mortal life. On a figurative level, death is a transition out of the public realm, with its attendant responsibilities to society, into the private realm, with its responsibilities to oneself. In keeping with these two aspects of death, the depiction of the afterlife is both a reassurance that personal identity continues and a site of transformation, where the conscious and unconscious realms are united, signifying the achievement of personal wholeness. Within fantasy depicting death and the afterlife, the ability to accept approaching death and to fulfill the requirements of the second half of life are part of ideal maturation, regardless of the expression of teleology supporting the process.

C. S. Lewis's The Last Battle presents the process of maturation as leading to personal wholeness, but by emphasizing death as a "treasure" (95) and by depicting a transcendent, divine realm as the site for achieving such personal wholeness, it expresses a Christian teleology. Whereas most of Lewis's The Chronicles of Narnia (1950-56) focus on the adventures and spiritual development of children, the final volume, The Last Battle, focuses on an adult character, Tirian; that focus reinforces the journey in The Last Battle as being of the latter half of life. Tirian's adult identity in the social realm is that of king; during the events in The Last Battle, that identity is stripped away until his powers in the social realm are reduced to a point at which he has control over only his most basic physical actions. At that point, he moves from the conscious, social realm, represented by the mortal Narnia, to the unconscious, private realm, represented by the divine Narnia. In this divine realm, he meets and is recognized by Aslan, lion and Christ-figure, who symbolizes of the archetype of the self. Tirian then moves with Aslan to the unknowable realm, heaven.

The Last Battle is an anachronism in twentieth-century fantasies depicting death and the afterlife; Lewis is, in some ways, more Victorian than George MacDonald, for he follows far more closely orthodox Christian doctrine than does MacDonald. Lewis devoted most of his writing career to defending and explaining Christian doctrine, and his Christian views influence the fictional universe of all of The Chronicles of Narnia. Lewis, the self-avowed student of MacDonald, saw in MacDonald's imaginative works an appropriate way to convey Christian belief through fantasy; however, as Humphrey Carpenter notes, Lewis's conversion to Christianity as an adult meant "he was determined to accept the traditional doctrines of the Church; he wanted not to argue about them or to reinterpret them but to defend them" (The Inklings 51). Although Lewis admired and emulated MacDonald, his orthodoxy produced children's fiction different from MacDonald's. The chief difference is that Lewis's children's fantasies are far less open to multiple interpretations than are MacDonald's (Egoff, Worlds Within 153), and thus do not as clearly evoke the archetypal levels of the Christian journey of maturation.

Lewis wanted to tap those archetypal levels; like MacDonald, Lewis claimed that he was not an allegorist.[30] Lewis felt that The Chronicles were not a vehicle to convey Christian doctrine ("Sometimes Fairy Stories May Say Best What's To Be Said" 36) but an attempt to regain the true feelings he associated with the Christian myths, to "steal past those watchful dragons" of "stained-glass and Sunday school associations," making the stories "for the first time appear in their real potency" ("Sometimes Fairy Stories" 37). He wanted to portray the archetypal, numinous elements of Christian myth. While The Chronicles are not sustained allegories, Lewis is not always successful at avoiding allegory. As Peter Schakel points out in Reading with the Heart (1979), many parts of The Chronicles "suggest a single meaning apprehended by the intellect through reference to the Bible or Christianity" (5). The figure of Aslan exemplifies this allegorical element. Unlike Diamond, the Christ-like but always mortal boy in At the Back of the North Wind, Aslan is Christ, a point clearly established by, among other things: his death and resurrection in The Lion, the Witch, and the Wardrobe (1950, 138-53); his appearance as a Lamb in Voyage of the Dawn Treader (1952, 221), and his designation "the son of the great Emperor-beyond-the-sea" (The Lion 77). The Last Battle has few such direct allegorical ties besides Aslan's presence, but Lewis does concentrate on capturing the essence of the Christian vision of the end of the world and the dilemmas of belief and faith that such an end creates. His portrayal of the apocalypse subsumes any individual education or initiation, leading Paul Ford to comment that in The Last Battle, "the characters are perhaps not as well-drawn as they might be" (Companion to Narnia 290).[31]

---

[30] In "The Fantastic Imagination," MacDonald says: "A fairy tale is not an allegory. There may be allegory in it, but it is not an allegory" (317). Prickett supports MacDonald's view of his own work by showing that MacDonald's fantasy "uses allegory as one of a number of modes of symbolic narration" (174).

The eschatological focus of this novel means that the psychological elements of The Last Battle are entirely implicit. The sense that Tirian, the central character, grows to a new level of consciousness is not as strong as such development is in MacDonald's work and in later fantasies. As Lewis notes, The Chronicles "seemed to demand . . . no close psychology" ("Sometimes a Fairy Story" 36). Lewis, at best, had only limited interest in psychology. According to Carpenter, Lewis felt "it was a

---

[31] See also Ann Swinfen, In Defence of Fantasy 144-49.

Christian's duty to get on with doing the will of God and not to waste time tinkering with his own psychology" (The Inklings 60). This attitude is in contrast to George MacDonald's interest in the imagination and his linking of psychological and spiritual development. Owen Barfield, in his introduction to Light on Lewis (1965), contrasts Lewis and his "psychic or spiritual immaturity" to George MacDonald (xvi-xvii).[32] Of course, the point of the hero's journey, as critics such as Joseph Campbell outline it, is that the psychic development is implicit in the narrative. Tirian's psyche must be changing because he undertakes the hero's journey of descent and ascent. Although this pattern, with its attendant psychological interpretation, is apparent in The Last Battle, the story does not focus on the hero to the extent that the works of later fantasists do, for Tirian's journey of development is important only in that it is the testing and tempering of faith that all Christians will face during the Apocalypse. The fact that his journey results in development of a new, whole self is important only in that it is the logical outgrowth of such tested and resilient faith.

Supporting the lack of psychological focus is the paucity of details about Tirian's past that are usually part of the characterization of the hero. The Last Battle is Tirian's first appearance in The Chronicles, and there is very little information about his youth, thus placing the emphasis upon this later portion of his life. Tirian, in his early twenties (Lewis 18), is technically too young to be undergoing the later stage of individuation. According to Jung's theory, such development begins in later life, the earliest age being the mid-thirties (The Structure and Dynamics of the Psyche 391, 395). One can argue that Tirian is approaching the end of his life; thus the early twenties are his later life, although he is not aware of it. Lewis's limited interest in psychological reality makes it likely that Tirian's youth is meant to explain his rashness during his final adventure. The few details of Tirian's past indicate that he has had limited experience. Unlike Le Guin's Ged or Wrightson's Wirrun, Tirian is not a veteran hero, as his reactions to the events in Narnia show, for he is initially impulsive and unthinking. His lack of experience also supports the idea that his faith is not yet based on experience; it is unconscious, and he will be forced to choose it consciously before he can mature.[33]

---

[32] In Lewis's last work of fiction, Till We Have Faces (1956), non-specific belief and faith replace Christianity, and as a result, that book is his most aesthetically successful, and ironically, the most like MacDonald's writing, a similarity Lewis strived to achieve in all of his fiction.

Tirian is not, in fact, specifically a hero; his ego identity consists of being a king and a knight, and while those two roles are to some extent complementary, they also are at odds with each other. As a king, Tirian's priority should be secular: the well-being of his subjects. As a knight, his ideals are spiritual, embodied by a code of chivalry and honour. Dedication to his spiritual ideals, however, hinders his ability to act effectively for his people, a problem apparent in the later stages of King Arthur's reign in many versions of that legend. This conflict between the secular and the spiritual in The Last Battle is not surprising, given both Lewis's role as a Christian apologist and his background as a scholar of Renaissance literature, in which such conflict is characteristic.

---

[33] Tirian's youth may also be the result of Lewis not wanting to make the central character of The Last Battle too much older than its projected audience.

Lewis uses the dichotomy between the social role of king, which does not help Tirian, and the more spiritual role of the knight, which does help him, to show the importance of spiritual fulfilment and the ultimate inconsequentiality of social roles within his Christian teleology. In keeping with the idea that the body of the king and the body of the country are the same, Tirian's identity is bound to the identity of Narnia itself. The transformation of Tirian's ego identity begins with Narnia's political eradication when it is overrun by and falls to a foreign country, Calormene. Tirian can no longer rely on his socially defined identity and so must seek within himself the true kingship and leadership denied him by the external situation. In this internal search, his identity as a knight is important, for as the pure, chivalric knight, Tirian is the Christian soldier battling to support his faith and belief in the face of overwhelming odds. Tirian's development rests upon transforming his faith. At the beginning of his journey, his faith is based upon unquestioned acceptance and no personal experience; by the end of his journey, he has developed his own faith based upon personal experience. That developed faith allows him to move to a new level of identity within the divine realm.

The beginning of mortal Narnia's descent into spiritual darkness and chaos is also the beginning of Tirian's journey of development. Most of the action takes place at night, both reflecting and heightening Tirian's despair as well as further signifying the dark nature of the events occurring. Parallels between the depiction of Narnia's end and that in the Biblical book of Revelation reinforce the Christian teleology of the novel. One of the parallels is the characterization of Shift, the Ape, agent of the destructive forces, who represents the false Church of Revelation. He is a demonic parody of both a man (35) and a cardinal (32-33). He talks to the Narnians only at night, indicating his association with the darkness. The night makes victims of all the Narnians, who sit in the light of Shift's bonfire with their "dozens of eyes shining with the reflection of the fire, as you've seen a rabbit's or cat's eyes in the headlights of a car" (103). That the Calormenes, who implement this victimization, have dark complexions is no coincidence; they are the dark men undertaking the campaign of darkness. During Narnia's last hours, the Narnians battle in and against both literal and figurative darkness.

Central to The Last Battle is the necessity of maintaining faith and belief in the face of overwhelming adversity; this focus further supports Lewis's Christian teleology. As Tirian's involvement in the events begins, he has to reconcile all that he has previously believed about Aslan with what he now hears about Aslan's orders. When he first hears that Aslan is in Narnia, he declares "'It is beyond all that I ever hoped for in all my life'" (19). His joy receives the first blow when Roonwit the centaur, who has studied the stars for many years, assures him that Aslan cannot be in Narnia, for the stars say nothing of such a visit (21). Furthermore, the stars do foretell evil: "'there have not been such disastrous conjunctions of the planets for five hundred years'" (21). Jewel utters the words that become central to the question of belief in Aslan, when he asks if Aslan, being their Maker, not their slave, could not conceal his presence from the stars, for "'He is not a Tame Lion'" (21). In indicating that Aslan's actions will not always be clear to mortals, this statement expresses the mystery of Aslan's divine nature and recalls the lesson of faith Diamond learns from North Wind in At the Back of the North Wind. It is also a double-edged statement that the forces of evil effectively use to justify their demands upon the Narnians. Initially, however, it is a comfort to Tirian, who continues to believe that some good intention he cannot perceive lies behind Aslan's inexplicable actions. His faith in Aslan's goodness begins to falter when the water rat assures him that Aslan ordered the felling of logs: "'Could he be felling the holy trees and murdering the Dryads?'" (25). It is further shaken when the horse they liberate assures them that Aslan ordered his captivity (29). The question becomes "'how could Aslan be commanding such dreadful things?'" (31). Tirian still maintains that they cannot possibly know Aslan's intentions because he is not a tame lion, and therefore asks, "'How should we know what he would do?'" (31). After killing two Calormene soldiers, Tirian resolves to turn himself in and face Aslan, for "'Would not it be better to be dead than to have this horrible fear that Aslan has come and is not like the Aslan we have believed in and longed for?'" (31). Consistently, Tirian is more afraid of having his faith in Aslan's goodness disproved than he is of battle (25) or of death, an attitude supporting a central tenet of Christianity that loss of faith is the most dangerous threat mortals face. Jung says that "Belief is no adequate substitute for inner experience, and where this is absent even a strong faith . . . may depart" (Civilization in Transition 265). Tirian has not yet had "inner experience" that supports the belief he has always thought he had. His so far unquestioned faith is tested and tempered by the events in Narnia.

At this point, Tirian's spiritual role as knight overwhelms his secular role as king; he is too honest and honourable to deal effectively with the worldly corruption surrounding him. Ironically, that weakness is also his greatest strength. Like Diamond's role as God's baby, Tirian's role as a knight makes him unable to deal with the mortal world on its own terms and highlights his suitability for undertaking the journey to Aslan's country, the Narnian heaven. Further, Tirian's first encounter with forces of evil indicates how his traits of goodness and honour work against him in the secular world. He and Jewel surrender to the Calormenes because they are ashamed of having attacked without warning and having fled from the scene. Tirian calls himself a "'dishonoured knight'" (32) and gives himself up to "'the justice of Aslan'" (32) without considering the ramifications of his capture upon his subjects. The Calormenes use this opportunity to personally humiliate him (32) and to publicly undermine his power (39-40, 44).

At this stage of developing his personal faith, Tirian's knowledge of the divine begins by first establishing what the divine is not: only by rejecting the false Aslan does Tirian re-establish his belief in the true Aslan. He re-affirms his faith by rejecting Shift's words about Aslan. The assertion that completely undermines the Ape's credibility with Tirian is the contention that Tash and Aslan are the same (38). Later, when Tirian sees the lion outside the Stable, he is not sure how he can tell whether or not he is seeing Aslan:

> He had never seen the Great Lion. . . . He couldn't be sure that what he saw was not the real Aslan. He had not expected Aslan to look like that stiff thing which stood and said nothing. But how could one be sure? For a moment horrible thoughts went through his mind. . . . (46)

Tirian is questioning the fundamental nature of faith: belief in something unknown and unseen. He realizes that he cannot believe the alternative offered by Shift because he remembers "the nonsense about Tash and Aslan being the same and knew that the whole thing must be a cheat" (47). With this rejection of the false Aslan, Tirian slowly grows more certain of the reality of the true Aslan.

Having established what the divine is not, Tirian is then able to perceive what the divine is. Proof of the supernatural both reinforces and rewards his renewed faith. The Calormenes bind him to an ash tree, recalling both the cross upon which Christ was crucified and the world tree, Yggdrasil. While tied to the tree, Tirian experiences the depths and the heights of emotion, symbolically appropriate responses because the cross and the tree reach to the depths and heights of the universe. In the darkest part of the night, he has a moment of physical and emotional darkness during which he first feels sorry for himself (47-48) and then renounces his life in favour of Narnia: "'Let me be killed,' cried the King. 'I ask nothing for myself. But come and save all Narnia'" (48). For this Christ-like sacrifice, Tirian receives, first, a sense of hope and, second, a vision that bridges Narnia and England, during which Tirian sees the seven friends of Narnia: Digory, Polly, Peter, Edmund, Lucy, Eustace, and Jill (49-50). The number of the friends is significant and occurs again with the seven true Narnians: Tirian, Jewel, Eustace, Jill, Poggin, Puzzle, and Farsight. The number seven is, of course, traditionally symbolic of harmony and spirituality. In this novel, these two groups further reinforce the Christian teleology of The Last Battle because they refer to the book of Revelation: seven Spirits of God stand in front of the throne (4:5) and seven angels of God sound the final trumpets (8:2ff).

The touching of the two worlds also foreshadows the integration of the conscious and the unconscious in the divine realm after Narnia's destruction. In each world, the other one represents the supernatural. For Tirian, the experience is dream-like, and he cannot speak or act (50), while for the seven friends, Tirian appears to be a ghost (50). As they will discover later, their experience is a premonition of their approaching fate, for both worlds are merely reflections of the truly supernatural realm, Aslan's country, towards which they are moving. For Tirian, this vision is his first step towards the realm of the unconscious, which for Lewis, as for MacDonald, is the divine realm. The paradox MacDonald introduced in "The Golden Key," with Tangle throwing herself in ever deeper holes to ascend spiritually, is apparent in Tirian's experience. As his public self follows a descending, degenerative path, his spiritual self moves closer to the divine, and thus, he moves closer to his new identity of wholeness.

Tirian's first proof of the supernatural is dream-like, but it is followed by more substantial evidence. With the arrival of Jill and Eustace, Tirian no longer has to rely on his faith alone, for their presence is further proof of the supernatural. Meeting them is, for Tirian, the equivalent of meeting King Arthur in the Primary World, and their presence makes "all the old stories seem far more real than they had ever seemed before . . . anything might happen now" (53). The optimism he feels with this supernatural aid restores Tirian's confidence, and, as he leads Jill and Eustace away from the stable, he knows exactly where to lead them (52), a sign that his renewed faith is accompanied by a growing ability to be a leader. His encounter with the supernatural also demonstrates that the assertion of one's faith will be rewarded by greater support from, and so sense of connection with, the divine.

However much support Tirian receives from Aslan, his position in the mortal realm is still being eroded. The garrison tower to which Tirian leads Jill and Eustace, which Tirian describes as, "'the best palace that the King of Narnia can now offer'" (58), shows his declining worldly status. It is not particularly pleasant, being "rather dark and . . . damp" (58), with little food and few amenities, and it is altogether different from "the little hunting lodge" where Tirian was living "at ease," resting from the "state and pomp" of Cair Paravel at the beginning of his adventures (18). Tirian's assumption of the disguise of a Calormene, dying his hands and face brown and wearing Calormene clothes and weapons (59-60), further indicates the erosion of his public position. This outward appearance is Tirian's attempt to think and act like Shift and the Calormenes rather than dealing honourably and honestly with them, which he now understands would be useless. His increasing understanding of the situation is inversely related to his ability to do anything about it, and his attempt to deal with Shift and the Calormenes on their terms is ultimately unsuccessful, for Narnia's destruction is part of a divine plan for which the Calormenes are only tools and which Tirian cannot avert.

The growing lack of Narnian belief in the true Aslan reflects and reinforces the erosion of Tirian's power as king as well as indicating Narnia's approaching destruction. Tirian, Jill, and Eustace make the second journey to the Stable at night, and the degree to which night has become an ally of the forces of evil is clear from the silence in the wood. Normally, there would be the noises of night animals, of fauns dancing, or of Dwarfs working, but "All that was silenced: gloom and fear reigned over Narnia" (65). The use of the word "reigned" is significant, for it demonstrates how little power Tirian now has; the dark forces surrounding Narnia overwhelm his ability to rule. Once at the Stable, Jill finds the false Aslan and captures, or rather, liberates Puzzle the donkey (69), whom Shift has forced to wear a lion's skin and imitate Aslan (15-16). Tirian is certain that they will now be able to destroy the Ape's web of lies: "'We can show them the truth of the Ape's vile plot. His secret's out. The tide's turned. Tomorrow we shall hang that Ape on the highest tree in Narnia'" (71). The Dwarfs to whom he reveals the false Aslan soon crush his new-found optimism. They do not believe in the true Aslan: "'We've been taken in once and now you expect us to be taken in again the next minute. We've no more use for stories about Aslan, see!'" (77). They also do not believe that Jill is from another world, and they are not sure they want any more kings: "'The Dwarfs are for the Dwarfs'" (78). The Dwarfs represent the worst of non-believers, those who hold no belief in anything that is not immediately apparent to their senses (108).[34] Tirian's sense of honour and his belief in Aslan continues to hamper his strategies because they create in him a naivete about the world. He is dumbfounded by the Dwarfs' reaction, for he "never dreamed that one of the results of an Ape's setting up a false Aslan would be to stop people from believing in the real one" (79).

---

[34] Lewis's Dwarfs recall MacDonald's Goblins, beings who have no spiritual perception at all in The Princess and the Goblin (1872).

Before the final circle to the stable, the signs that Narnia's destruction, both political and physical, is imminent start to multiply. The most ominous of those signs is the appearance of the Calormene god, Tash. Just as mortal Narnia will prove to be a dim reflection of the divine Narnia, so Shift is but a poor copy of the true Anti-Christ. Tash is the shadow side of the archetype of the self that Aslan represents, and his presence in Narnia demonstrates the extent to which Narnia has become possessed by the shadow side of true belief. The name Tash comes from "tash or tache, a Scottish dialectical word that means 'blemish, stain, fault, or vice'" (Ford 284-85). When Tirian and his companions see Tash, the sky grows dark, the air becomes cold, and a bad smell, "'of something dead . . . a dead bird'" surrounds them (84). They see, "gliding very slowly" towards the Stable, a tall figure "roughly the shape of a man" but with a bird's head, "some bird of prey with a cruel, curved beak," and four long arms ending with taloned claws (85-6). It is a parody of man and an image of rotting and devouring usual to negative visions of death.[35] Later in the story, it becomes clear that Tash possesses the qualities Aslan does not and takes to him those actions and beliefs that are not acceptable to Aslan (166). Ironically, the Ape and the Calormenes have, through their unbelief, called Tash upon themselves, as Poggin and Tirian point out (87). However, as Jill says: "'Who knows if Tash will be visible to the Ape?'" (87), a point that reinforces the debate about belief running throughout The Last Battle. Those who do not believe in the supernatural will not perceive it in any form. As later events demonstrate, however, such lack of perception does not eliminate the supernatural. Tash represents the dark side of moral judgment, and he eventually punishes arrogant unbelievers.

---

[35] Tash seems vaguely Middle Eastern, in keeping with the resemblance the Calormene bear to Middle Eastern or Arabic people. Lewis's depiction of the Tash and the Calormenes fits Edward Said's discussion in Orientalism (1978) of "the idea of European identity as a superior one in comparison with all non-European peoples and cultures" (7). In Lewis's case, for non-European, read also non-Christian.

The descent of Narnia into ever darker circumstances parallels Tirian's becoming ever closer to the whole self he will be when he reaches Aslan's country. On the final trip to the Stable, the companions reject subterfuge; they are going to battle openly as true Narnians. They remove their Calormene disguises, a change that makes Tirian "'feel a true man again'" (89-90). This change highlights the Calormenes' lack of truth and demonstrates Tirian's transition to a new level of endeavour, a step towards becoming wholly himself.

Death, both of belief and of physical life, surrounds the final confrontation at the Stable. The death of Narnia as a political entity has already occurred, as Farsight the Eagle's news of the fall of Cair Paravel to the Calormenes and Roonwit's death indicates (94-95). Narnia's death as a world is imminent. The centaur's final words are: "'all worlds draw to an end'" (95) and Tirian, although he is not yet aware that Roonwit's words are true in more than the political sense, echoes them: "'Narnia is no more'" (95). Contributing to the growing spiritual darkness, the Ape destroys the last belief of many Narnians in the true Aslan when he invites them to see Aslan in the Stable. The Narnians rush en masse to the Stable (109), demonstrating their willingness to believe in the true, caring Aslan, but Shift stops them, drawing a picture of a punishing god and, ironically, foretelling his own fate when he tells them not to blame him if that god "'swallows you whole or blasts you into a cinder'" (110). Two volunteers reinforce the Ape's warning: Ginger the cat, part of Shift's and the Calormenes' plot, and Emeth, a young Calormene who believes in his god, Tash. In an exchange related by Poggin, Ginger has already clearly indicated his unbelief. Ginger and Rishda Tarkaan, leader of the Calormene soldiers, while plotting against the Ape, agree that "'Aslan [means] no more than Tash'" because "'there's no such person as either'" (83). The two plot to find those Narnians who "'care neither for Tash nor Aslan but have only an eye to their own profit'" (83). They represent unbelief similar to that of the Dwarfs, except that they intend to subjugate others, rather than just seize Narnia for themselves.[36] Ginger enters the Stable he believes is empty (111), only to find that Tash now inhabits it. Barely avoiding the avenging beak of Tash (144), the terrified Ginger reverts to being a dumb beast (113), a reversion that fulfils the Narnian creation myth, in which Aslan told the Talking Beasts "if they weren't good they might one day be turned back . . . and be like the poor witless animals one meets in other countries" (113; see also The Magician's Nephew 1955, 115-16). Such reversion is the opposite of the process Tirian and the other believers undergo as they travel to Aslan's country, in which they are transformed to better, stronger versions of themselves, and it indicates one possible fate for those who do not believe.[37]

---

[36] There are some interesting political sidelights to the different plans. Shift and Rishda are plotting a dictatorship while the Dwarfs seem to have in mind a republic, or, perhaps, a communist state. In Lewis's schema, the proper social order is, of course, a hierarchy with God, then the King, ruling benevolently.

The Narnian's belief in Aslan as a punishing god is strengthened by Ginger's reversion and then assured by the seeming death of Emeth. The animals see Ginger's transformation as a pronouncement upon themselves, rather than as a judgment upon Ginger, who disappears and is never seen again (113). After Ginger's encounter, Emeth enters the Stable. Emeth is different from Rishda, for his faith is strong, causing Jewel to comment that "'He is worthy of a better god than Tash'" (116). Emeth, whose name is Hebrew for truth (Ford 114), literally cuts through the worldly lies of Shift and Rishda, for he kills the soldier stationed inside the Stable to murder any Narnians coming through the door (165). Only Tirian and his companions can see that the man who falls out of the Stable is not Emeth (116), indicating that they better perceive and are closer to the truth than the other Narnians. The Narnians have already begged Shift to stand between them and Aslan (113), thus abdicating the last of their agency; Emeth's supposed death reinforces that abdication, and so only the small handful of Tirian's immediate followers believe in the true Aslan.

In conjunction with this death of belief is the physical death that surrounds the final battle for Narnia. Just as the Stable is the focal point for the question of belief, it is also the hub of physical death. The Stable's surroundings become the battlefield upon which many violent deaths occur, and the Stable itself is a place of death, its door a metaphor for death (Ford 88). At first, this site of death is a part of Shift and Rishda's worldly plans, as their deadly sentry inside the door demonstrates; however, Tash's presence there transforms the Stable into the site of the supernatural, thus ironically transforming it into the place of "real" death. Shift and Rishda have unwittingly called upon, and roused, power far greater than they imagined.

---

[37] This idea of evolution and degeneration dependent upon spiritual development closely resembles MacDonald's use of similar processes in The Princess and the Goblin and, particularly, in The Princess and Curdie (1883).

The Stable also becomes the location of Tirian's final sacrifice for Narnia; his identity as the knight, the good Christian soldier, is the most appropriate role now, and he fulfills it well. Seeing his subjects threatened, he leaps into action to defend them, leading his small force into war (117). This final trial is his easiest because he is not afraid of death and because it does not require the same sort of crafty thought that has undermined his earlier efforts. While Jill and Eustace are frightened by what they face, Tirian and Jewel's faith in the presence and goodness of the next world supports them. Jewel reassures Jill that the stable "'may be for us the door to Aslan's country and we shall sup at his table tonight'" (132). Tirian's chief goal in this last stand is "to sell his life as dearly as he could" (133), and his last act in Narnia, grabbing Rishda Tarkaan and jumping through the stable door (134), is his ultimate act of self-sacrifice. When tied to the ash tree, Tirian said he would gladly die in order that Narnia live. Rishda Tarkaan is a prime mover in the political fate of Narnia, and killing him might give Narnia an opportunity to regain power. Tirian's belief that he is giving his life for Narnia's is an honest one because he is unaware that Narnia's physical destruction is imminent. That belief demonstrates how limited mortal comprehension can be in the face of larger divine patterns, but Tirian's limited comprehension does not make his motives less noble.

The Stable is the threshold that marks the transition into the divine realm, and its door exemplifies the nature of death itself according to the teleology of Narnia's universe. Tirian describes the door of the Stable as "'like a mouth'" (132), which he perceives as something that consumes. As Cirlot notes, however, mouths do more than consume, for "mouth-symbolism . . . has two aspects: creative (as in speech) and destructive (devouring)" (222). As Tirian perceives the Stable door from one side, it appears devouring, surrounded as it is by flames, darkness, deceit, and violence. In crossing it, however, he discovers its creative nature: the first thing he notices on the other side is the bright light (134). Passing through the door is thus equated with the first spoken words in Genesis, "Let there be light" (1:3). Tirian's movement through the door echoes the movement of creation, in this case, the creation of his truer self for he is reborn into the "real" world, a world of fresh breezes, bright light, truth, and peace. Further, a door is both an exit and an entrance (Schakel 124). Tirian exits the hell of the final battle to enter a paradise.

Going through the door is Tirian's moment of physical death and also his transition from the world of consciousness to the realm of the unconscious. Tirian's losing of his senses briefly, his not knowing "where he was or even who he was" (134), indicates that death. On the other side of the threshold, Tirian, much as Mossy and Tangle feel after the Old Man of the Sea's bath, feels renewed: "He was fresh and cool and clean" (137). He also has new clothes, and these clothes, similar to those the

Grandmother gives Mossy and Tangle in "The Golden Key," represent the psychological change that has occurred; because he willingly sacrificed his ego identity as king, Tirian achieves a new level of kingship, the self. In psychological terms, death from the perspective of the ego is "a catastrophe . . . as if wicked and pitiless powers had put an end to a human life" (Jung, Memories, Dreams, Reflections 314). From the perspective of the psyche or the self, however, death is "a joyful event. In the light of eternity, it is a wedding, a mysterium coniunctionis" (Memories, Dreams, Reflections 314). This latter view portrays death as a celebration, an idea that Tirian's new clothes, the sort "he would have worn for a great feast" (137), support. There are very few other explicit references to indicate Tirian's change; we know he has changed because he feels different and because he is in a new realm. The presence of the people from his dream, dressed in the finery of Narnia and looking both younger and older than they did before (136), reinforces Tirian's transformation. Reminiscent of MacDonald's grandmother figure in the Princess books and in "The Golden Key," they are further indications that this is the realm of the unconscious where time, and thus age, has no meaning; Jill tells Digory and Polly: "'I don't believe you two really are much older than we are here'" (141). Their transformation goes further than appearance, for Edmund's knee no longer hurts, and Polly and Digory feel "'unstiffened'" (141). They have all achieved the realm of perfect bodily, as well as psychological, wholeness.

The realm's divine nature is clear from the landscape, details of which come from specifically Christian literary sources and thus reinforce the Christian teleology of the novel. Tirian realizes that he is not inside the Stable but standing in a meadow with blue sky above on a beautiful summer day (139). Images of summer continue throughout his journey in this land, picking up the sense that the spring beauty of Narnia they so admired during its last days (80-81) was a promise of the beauty to come. The gentle breeze that blows upon them (139) is reminiscent of the breeze Dante feels as he approaches Eden in Purgatorio (Canto 28.7-9); the grove of trees they find next to them-- "thickly leaved, but under every leaf there peeped out the gold or faint yellow or purple or glowing red of fruits such as no one has seen in our world" (139)--closely resembles the description of the outer wall of trees surrounding Eden in Milton's Paradise Lost (IV. 147-49). These details from central literary texts about the Christian myth not only make this recognizably the divine realm but also indicate that this is the approach to heaven, rather than heaven itself. Tirian and the companions do not yet know it, but they are on the outer border of Paradise, and they will return to the first garden, Eden, before embarking on the final journey to heaven, Aslan's country.

The examination of belief so central to the descent of Narnia continues during the ascent of the companions to Aslan's country. There are examples of people who do not successfully cross the threshold; Tash consumes Shift and seizes Rishda Tarkaan (145, 135), the two examples of unbelievers who manipulate others' belief for their own benefit. When Tash is banished to his own place (135), presumably hell (Ford 285), he takes Rishda with him, for Tash takes those whose actions belong to him. Most striking, however, are the Dwarfs, who cannot see the beautiful land around them and who believe they are still in the "'pitch-black, poky, smelly little hole of a stable'" (147). The Dwarfs' blindness in this new realm represents their refusal to believe anything they cannot see. When Tirian questions whether they are blind, Diggle answers "'Ain't we all blind in the dark!'" (147); the Dwarfs continue in the darkness they have created. When Lucy begs Aslan to help them, he demonstrates that he cannot make unbelievers believe. Nothing can break their unbelief, not even Aslan conjuring them a magnificent feast:

> 'They have chosen cunning instead of belief. Their prison is only in their own minds, yet they are in that prison; and so afraid of being taken in that they cannot be taken out.' (150)

The situation of the Dwarfs fighting amongst themselves (150), caught in the prison of their own making, has Christian literary precedent. Dante uses a similar image in Inferno (Canto 3.22-42) when the narrator sees those in hell who "were not rebels, nor faithful to God but were for themselves" (3.38-9). Dante realizes that those souls were never alive (3.64), an assessment that has bearing upon the issue of the psychological journey to wholeness. Those who cannot grow psychologically are not truly alive, and furthermore, the self can seem a prison to those who fear the unconscious (von Franz 120). Because of their fear, the Dwarfs cannot perceive the unconscious except as a prison.

The ability to perceive the supernatural represents psychological development in The Last Battle, and such perception is only possible for those who believe, whatever their belief may be. The first Calormene through the door, the sentry posted to kill Narnians sent in by Shift, perceives Tash and bows to him (144). He believes in the supernatural, even if his actions are not just, and so Tash spares him. Emeth is a believer, and so he sees the beauty of the paradisiacal world. Not only does he believe, but he has based his life on that belief and acted honourably and honestly. Therefore, he encounters Aslan, and Aslan acknowledges him (165-66). Ford points to the exchange between Emeth and Aslan as an example of Lewis's approach to the question of universalism, the belief that all religions are the same and that all souls can achieve grace. Lewis's view is not that all religions are the same, but that all that is good in other religions finds culmination in Christianity (Ford 301). This view resembles MacDonald's development of theology represented by the three Old Men in "The Golden Key." In Lewis's case, however, Aslan's acceptance of Emeth's nobility as due to himself seems another example of the sort of xenophobia that marks Lewis's depiction of the Calormenes generally; Emeth's god is a lesser god, and therefore Emeth's nobility and his faith and obedience are appropriate to the better god. He is a naturally Christian soul, rewarded in the same way as Tirian, the believer who knew the real god all along. The reward recalls the Biblical assurance that "many that are first shall be last; and the last shall be first" (Matthew 19:30; emphasis in original), which MacDonald also incorporates in "The Golden Key." Tirian and Emeth undertake the same process during Narnia political eradication: they both sacrifice themselves for their respective countries and find strength to do so through their faith in their respective gods. They thus receive the same reward, entering the beautiful realm and being kissed by Aslan (149, 165). Tirian also receives Aslan's approval: "'Well done, last of the Kings of Narnia who stood firm at the darkest hour'" (149). According to

Lewis in "The Weight of Glory," this recognition is the highest praise one can receive (12); in Jungian terms, it represents the integration of the archetype of the self.

These individual judgments are precursors of the final act of judgment that occurs as Narnia faces its destruction; Lewis's Christian orthodoxy requires some act of judgment upon those leaving the mortal world. In The Last Battle, judgment is immediate and mysterious, emphasizing that mortals cannot fully understand the process. As the creatures come streaming towards the now huge Stable door (154), they must look in Aslan's face, either experiencing love and terror, and going to his right, through the Door, or experiencing fear and hatred and going to the left, into his "enormous and very terrible" (153) shadow. Those who go to the left disappear, and "the children never [see] them again" (156). This judgment is distinctly Christian, although far more detailed than that found in Revelation (20:12). However, it does have a direct biblical source in Matthew:

> And before him shall be gathered all nations; and he shall separate them one from another, as a shepherd divideth his sheep from the goats: And he shall set the sheep on his right hand, but the goats on the left. (25:32-33)

In The Last Battle, as in Matthew, Heaven is not a reward that all people can achieve. MacDonald's belief that all people could, given time, integrate with God is not part of Lewis's theology.[38] However, while Matthew states that those on the left go to "everlasting punishment" (25:46), Lewis does not specify where those souls go, an indication, perhaps, of his attention to the specific audience The Chronicles address. In this Narnian judgment, people are judged on their feelings for Aslan as they stand before him, not on their past actions, for Eustace sees one of the Dwarfs who refused to believe coming through the door rather than being lost in the shadow. Aslan judges the inner person, a judgment that mortals cannot possible predict. This is a lesson that mortals should not judge their peers, for as the narrator says, it is "no business" of Eustace's why some are accepted and others rejected.

---

[38] In fact, in Lewis's The Great Divorce (1946), MacDonald as the heavenly guide assures the narrator that the universalist ideas in his books were the mistakes of someone who knew only the mortal perspective (114-115).

With the conclusion of this judgment, which goes on for an indefinable amount of time (154), the final destruction of Narnia occurs, an event that represents the process of supplanting the ego-based identity with the self. After the denuding and flooding of the land, the sun and the moon are destroyed (159), and the land of Narnia is frozen; Peter, the keeper of the Door, closes it and locks it with a golden key (159), which refers to either, or both, "The Golden Key," in which Mossy opens the door to heaven with a golden key, and Peter the Apostle, who holds the keys to heaven (Matthew 16:19). With the closing of the door, the companions think that Narnia is no more, and they mourn its passing, for as Tirian says: "'I have seen my mother's death. What world but Narnia have I ever known? It were no virtue, but great discourtesy, if we did not mourn'" (160). Tirian's reference to Narnia as his mother reinforces his sense of connection with it, for it was the source of his identity in many ways. What all the companions soon discover is that they have not lost that identity but have found it in a newer and more encompassing form. As they travel "'farther up and farther in'" (173), they begin to feel that the landscape is very familiar, and they finally realize that "'This is Narnia'" (170). Lewis's Platonic philosophy is apparent as Digory explains to the companions that the Narnia they left was a shadow of the Narnia they now inhabit (170-71). This Narnia is "a deeper country: every rock and flower and blade of grass looked as if it meant more" (172). Just as this Narnia is more complete because it includes both the realm of consciousness, the Narnia they knew, and the realm of unconsciousness, the deeper and more meaningful Narnia, so too are all the companions more than they were, as is demonstrated by their ability to run without getting tired or breathless (172) and to run up the waterfall (174-75); the godlike human is one symbol of the self (Jung, Aion 225).

Although the land they are travelling is a more whole Narnia, they are still travelling the border of heaven. As they go farther in and up, they come to the walled garden that first appears in The Magician's Nephew. The setting, which closely resembles that of Dante's Earthly Paradise (Lewis 179; Dante, Purgatorio, Canto 28),[39] and the appearance of King Frank and Queen Helen, who make Tirian feel "as you would feel if you were brought before Adam and Eve" (180), establish that this is Eden. Once in the garden itself, they realize that it is much bigger inside than it appeared from the outside, just as the Stable was, and just as the wardrobe in The Lion, the Witch, and the Wardrobe was; not only is the garden "a whole world" in itself, but it is yet another version of Narnia, this one "'more real and beautiful than the Narnia down below'" (180). The companions are experiencing different levels of

---

[39] See also Michael Murrin, "The Dialectic of Multiple Worlds: An Analysis of C. S. Lewis's Narnia Stories" 102.

Narnia, which represent the different possible levels of psychological development. In the garden, the companions achieve a new sort of integration, just as Diamond was transformed into God's baby during his visit to the country at the back of the north wind. They achieve a sort of apotheosis when they meet and become part of the large group of Narnian heroes, and when they integrate with Aslan, the ultimate father, which Tirian's reuniting with his father foreshadows (178). As with the ending of "The Golden Key" and in keeping with the nature of death within this narrative, the goal turns out not to be an end in itself but the starting point of a new process. The narrator assures us that the "things that began to happen after that were so great and beautiful that I cannot write them" (183). Like MacDonald, Lewis does not depict heaven because it is an unknowable realm.

The fact that The Last Battle focuses on the larger eschatological issues of judgment and apocalypse of a world means that Tirian's specific growth and attitude as he ascends to the new life with Aslan are not stated clearly. His development as embodiment of the self is implicit in that ascent. We must assume that he has achieved wholeness and is moving to a more self-fulfilling existence. The sense that Tirian achieves a personal life in terms of this life and this world is not part of The Last Battle because it is not part of Lewis's theology. Tirian's death and the death of his country transform him, and his identity as king is no longer necessary, for in the new, real Narnia, Tirian's social duty becomes unimportant. He is now in the company of beings who do not need leaders or heroes. He thus no longer needs to think of others instead of himself.

Lewis does not present the psychological level of Tirian's development to the same extent that the other fantasies present such development; however, the sense that Tirian achieves personal wholeness is clear. Furthermore, on the literal level, Lewis communicates a very clear message about death and the afterlife. He depicts death as the complete end of characters and an entire country that the readers have come to know and love in a way that the other fantasists, with the exception of MacDonald in At the Back of the North Wind, do not. The destruction of Narnia is unalleviated by any optimism about the country's fate until Tirian and his companions travel "further up and further in" and realize they have found another, more beautiful Narnia; thus, the story ends with what Tolkien calls the "eucatastrophe" that "denies . . . universal final defeat" ("On Fairy-Stories" 60). In this way, The Last Battle works the reader's emotions to an extent that Ursula K. Le Guin's The Farthest Shore, with its concentration on the philosophical implications of death and the afterlife, does not. Furthermore, with its Christian emphasis on personal immortality, The Last Battle presents a very optimistic view of the afterlife as a place of continuing experience and growth, albeit in terms that the mortal cannot comprehend. Within Lewis's Christian teleology, ideal maturation results in integration with God in the divine realm.

The Taoist Sage-Hero Retires:
Ursula K. Le Guin's The Farthest Shore

Tirian's willingness to sacrifice himself for his world in The Last Battle establishes an example that Ged, the central character of Ursula K. Le Guin's Earthsea series (1968-1990), follows. Ged is also willing to sacrifice himself to preserve the well-being of his world. Unlike The Chronicles of Narnia, however, which follow only briefly Tirian's life, the Earthsea series follows Ged's career from his youth until middle age. In the third book of the series, The Farthest Shore, Ged is at the age appropriate to the later stages of individuation, and, as all middle-aged people do, he faces the prospect of death. Le Guin herself says that "The Farthest Shore is about death . . . Coming of age . . . in a larger context ("Dreams Must Explain Themselves" (55). Because of his role as hero and as Archmage, Ged confronts not only his own death, but also his society's potential death. In his effort to save his world, Ged travels to the land of the dead, and during that journey, he integrates and embodies the archetype of the self as he unites the conscious and unconscious realms. As a result of that integration, Ged's relationship to his world changes, and he retires from social life with a new, more personal focus to his life, which demonstrates the continuous nature of maturation. The Farthest Shore further reinforces the idea that the process is continuous by presenting another journey of maturation along with Ged's. Arren, a young prince, travels with Ged and undergoes his own process of growth, in which Ged's acceptance of and lack of fear about his mortality facilitates Arren's development to adulthood. The Farthest Shore thus depicts both elements of the Jungian parabola of life.

The teleology supporting Earthsea is different from that of Narnia; moreover, it is also markedly different from that of any fantasy discussed so far, reinforcing the importance of the here and now more than any of them. Furthermore, the teleology evident in Le Guin's portrayal of Earthsea's afterlife is more secular than that in the other fantasies I discuss. Although all fantasies depicting death and the afterlife assert that physical death is a transition and as such should not be frightening, other fantasies do so by positing some sort of continuing and meaningful existence after death. Le Guin does not provide such an alternative; Earthsea's universe denies any concept of the afterlife as a welcoming site of continued existence. Furthermore, in Earthsea, physical death is the end of personal identity. Ged's transformation occurs through his figurative death, not his actual death. Thus, Le Guin's vision of death and the afterlife is not as optimistic as those of the other fantasists. As the first fantasy depicting death and the afterlife published after The Last Battle, The Farthest Shore seems a reaction against Lewis's Christian portrayal of life, death, and the afterlife; it is, in many ways, a twentieth-century humanist reply to Lewis's Christian vision.

Le Guin's eclecticism makes labelling the teleology of the series difficult. Le Guin has called herself "an unconsistent Taoist and a consistent unChristian" ("Ketterer" 139), and the Earthsea series works against the Christian paradigm by replacing its spiritual elements with those of Taoism. There are few gods in Earthsea and no single all-powerful God. As well, parts of the series demonstrate a distinct antipathy to elements of Christianity. In "Myth and Archetype in Science Fiction," Le Guin writes : "For the majority of science-fiction writers, the themes of Christianity are dead signs, not living symbols" (76), a view that corresponds with Jung's belief that modern Christianity no longer fulfills people's spiritual needs (Civilization in Transition 83). In The Tombs of Atuan (1971), Ged condemns the worship of the Nameless powers in Atuan (118), and, although Ged does not deny the presence of the supernatural (118), that story as a whole is an indictment of worship reduced to sterile and meaningless ritual. In addition, The Farthest Shore points out the negative results of dwelling on immortality and so strikes at one of the fundamental aspects of Christianity, the promise of eventual immortality for all people.

The teleology of the series is what we may call a Taoist humanism; Le Guin uses a Taoist trope to support a secular humanist teleology, one that focuses on finding meaning, purpose, and morality in this life. Paul Kurtz asserts that the "humanist insists that life can have meaning without the conception of a supernatural creator or divine purpose" (In Defence of Secular Humanism 8). Ged and the philosophy he both represents and articulates in The Farthest Shore support this assertion. The purpose of life in Earthsea comes from respecting and learning about the balance of the world, the Equilibrium. Morality lies in respecting the Equilibrium, for to deny or abuse it is wrong, as Ged's quest in The Farthest Shore establishes. In "On Ursula Le Guin's 'A Wizard of Earthsea,'" Douglas Barbour points out that the Equilibrium "is the Earthsea equivalent of the Way, the Tao" (120); as such, it is an ordering force, but, as Le Guin comments, "its order is not one imposed by man or by a personal or humane deity," for "the true laws . . . exist in things and are to be found--discovered" ("Dreams Must Explain Themselves" 49). Within the universe of Earthsea, all elements of existence "'are syllables of the great word that is very slowly spoken by the shining of the stars. There is no other power. No other name'" (A Wizard of Earthsea (1968) 185). The lack of transcendant deity means that growth is not directed towards reaching some ideal place but towards becoming a fully realized individual. Jung, in comparing Christianity and Taoism, says:

> The Christian subordinates himself to the superior divine person in expectation of his grace; but the Oriental knows that redemption depends on the work he does on himself. The Tao grows out of the individual. (Alchemical Studies 53)

Within Earthsea, as within secular humanism, "The great challenge of life is to actualize one's talents and satisfy one's needs, while also developing moral awareness and a sense of moral responsibility to others" (Kurtz 9). Ged's speeches are the main source of The Farthest Shore's philosophy, a point for which the story can be criticized (Le Guin, "Dreams Must Explain Themselves" 56), but the idea of responsibility associated with self-actualization is the fundamental point of many of those speeches.

Because of this focus upon personal development, it is not surprising that Le Guin expresses the psychological elements of growth far more explicitly in the Earthsea series than Lewis does in The Chronicles of Narnia; Ged's psychological development is an important part of the entire series, and death is part of each stage of his development. Le Guin's interest in psychology is apparent in many of her essays, and, in "From Elfland to Poughkeepsie," she states the connection between fantasy and psychology: "A fantasy is a journey. It is a journey into the subconscious mind, just as psychoanalysis is" (93). Further supporting the psychological facets of his development is the fact that Ged's career is clearly that of a hero, a pattern that has inherent psychological significance, for the pattern of the hero's journey is also that of the journey of individuation. In A Wizard of Earthsea, Ged encounters and integrates his shadow, the psychic dragon. In The Tombs of Atuan, which takes place approximately ten years later, he rescues a maiden, Tenar, from her stifling role as the Priestess of the Tombs. To do so, Ged descends to, and becomes trapped in, a dark labyrinth, which represents the underworld where his symbolic marriage with Tenar marks the acceptance of his anima. As a mature man in his forties or fifties in The Farthest Shore (19), Ged faces another incarnation of his shadow, descending once more to the realm of the unconscious, where he unites the conscious and the unconscious, healing the rift that threatens Earthsea. In that act, he embodies the archetype of the self but also loses the power that has enabled his role as hero. The end of The Farthest Shore implies that his new, integrated identity is a better one. The sense of Ged's new wholeness is, however, only suggested in The Farthest Shore; the final book of Earthsea, Tehanu (1990), despite its feminist critique of society that makes it very different from the rest of the series, does portray Ged as the hero in seclusion, who adopts a pastoral life and gets married. Ged and Tenar's marriage not only indicates Ged's achievement of a fuller personal life than he possessed as a public hero, but, in psychological terms, copper-skinned Ged and white Tenar form the marriage quaternity that represents the self's united elements of dark and light, masculine and feminine (Jung, Aion 64). Ged can only achieve this new identity by losing the old, social one of hero.

Throughout the series, death, both figurative and literal, is an important part of Ged's development, for, as The Creation of Éa says, "Only in dying life" (Wizard [7]). Before Ged integrates the shadow in Wizard of Earthsea, each close encounter with it nearly kills him, which indicates the great strength of the dark side of his power. When he first releases the shadow, representative of his first clear view of his own dark side, Ged very nearly dies (77-78). Ged integrates the shadow in the dry land (199), Earthsea's place of the dead, which also represents the unconscious; the site represents the death of the one-sided and unbalanced Ged to allow the rebirth of the Ged who "by naming the shadow of his death with his own name, had made himself whole" (203). His wholeness is, at that point, the wholeness of adulthood; his later adventures add further to that wholeness. In The Tombs of Atuan, Ged and Tenar's integration begins only after Ged almost dies in the labyrinth (82-83); only in the reduction of his power is he open to the feminine side that Tenar represents. The same reduction plays a role in Tehanu, when Ged's loss of magical power, the death of his identity as the sage-hero, allows the balance of his and Tenar's strengths. In The Farthest Shore, Ged's journey to the dry land represents the death of his persona as hero, one who is devoted only to the larger realm of society, rather than to the inner realm of self.

Furthermore, The Farthest Shore repeatedly asserts that actual death is both important and necessary. The view of death in Earthsea owes much to Taoism. Lao Tzu writes in Tao Te Ching: "there are those who value life and as a result move into the realm of death" (II. i. 113). Holmes Welch, in The Parting of the Way, adds: "The

Sage lives long because he models himself on nature, and because he models himself on nature, he has to die" (93). Ged has no fear of dying (138), and he perceives death as inseparable from life: "'Death and life are the same thing--like the two sides of my hand, the palm and the back. And still the palm and the back are not the same . . . They can be neither separated, nor mixed'" (84).[40] This analogy also applies the Jungian concept of the unconscious and consciousness, which are not the same, yet are not separate. They depend upon each other to create the whole psyche, just as death and life create the whole of existence. The story is not entirely reassuring, however, because it presents no optimistic view of the afterlife and often says that death is integral to life rather than showing that it is. Nonetheless, Ged's acceptance of death as necessary is an important element of his maturity and allows him to mature further.

In The Farthest Shore, Ged is both mage and hero; as a mage, he is the Taoist sage, the one who knows the Way and who thinks chiefly of others, rather than of himself (Tzu I.vii.19-19a). Le Guin combines this Eastern role with that of the Western hero, who traditionally also thinks of society first (Campbell, The Power of Myth 134). Early in his development, Ged's identity clearly connects with his sense of responsibility to his society; that identity has, however, little connection with individual people in the society, a lack that his eventual integration of the self alters. Even as a "wild" and "quick boy, loud and proud and full of temper" (Wizard 12), Ged works for his society, as he demonstrates when he controls the fog to help battle the Kargs who are attacking his village (20-23). With his first job as a wizard, he takes protecting the people on Low Torning seriously, and when he knows he has to leave the island, he ensures that the people are safe from the dragon on the nearby island of Pendor (100). Thus, early in his career, Ged feels responsibility, not only for his actions, as every mage should, but also for his society. However, that duty and his assumption of the identity of sage-hero cause him to give up private social connections. His marriage to Tenar in The Tombs of Atuan is symbolic only. Having accomplished his task of uniting the Ring of Erreth-Akbe and finally escaping the Tombs with Tenar, he gives up the opportunity to stay with her: "'Tenar, I go where I am sent. I follow my calling. It has not yet let me stay in any land for long. . . . I would come from my grave if you called me, Tenar! But I cannot stay with you'" (Tombs 151). Whether Ged truly sacrifices his own desires in leaving her is not completely clear, but his commitment to his calling as a wizard is.

---

[40] See also Thomas Remington, "A Time to Live and a Time to Die: Cyclical Renewal in the Earthsea Trilogy," in which Remington makes the connection between Taoism and Le Guin's vision of death (285).

That commitment to power and magic precludes any sort of sexual commitment, an element of Ged's identity examined in Tehanu. Mossy, a village witch, has never "'heard of a wizard . . . seeking to use his power for his body's lust. . . . What it is, is the one power's as great as the other, and each goes its own way'" (98). But as Mossy also says, the wizards do not really seem to think about that absence in their life: "'they put it right out of mind, with their spells of binding'" (98). Such an absence indicates a lack of balance within Ged's personal life; the functions of his mind and spirit are more important than those of his body. As his struggle in

Tehanu makes clear, Ged gives up a large part of normal life when, as a teenager, he becomes a wizard and devotes himself to his power.

By the time events in The Farthest Shore begin, Ged's identity is one that, from a psychological point of view, he can no longer sustain. Ged has reached the time of his life when the ego identity of mage-hero is no longer sufficient, although he is not aware of that insufficiency at the beginning of his journey. He is completely involved in his job as the Archmage of Roke. He tells Arren, as they journey farther and farther west towards death, "'I desire nothing beyond my art'" (150). His actions at this point in his life are no sacrifice of his personal wishes for the needs of society because the two are one: Ged acts for his society automatically. Ged feels the imbalance in Earthsea, just as the sage "knows without having to stir" (Tzu II. xlvii. 107), and he feels a responsibility to go "'where the trouble is'" (28). Ultimately, this call demands the greatest sacrifice Ged can make. He has already given up much for his power, but to mend the trouble in Earthsea, he will have to give up the very power that has been the focus of his entire life. During the journey in The Farthest Shore, Ged does acknowledge the need for a new identity and a new focus for his life: "'It is time to be done with power. To drop old toys and go on . . . I would learn at last what no act or power can teach me, what I have never learned'" (176). The knowledge that he needs to grow in new ways does not, as Tehanu shows, alleviate his angst at his loss of power, and this angst demonstrates how great a sacrifice he makes.

The problem in Earthsea that causes Ged to leave Roke parallels his approaching identity crisis; like Ged, Earthsea needs a new centre. For hundreds of years, Earthsea has been without a king, and the result is "'wars and raids and merchants who overprice and princes who overtax'" (20). Earthsea is not "'well-knit'" (27), and, although Roke, the centre of magery, has guided the realm, true power should lie with a king in Havnor (20-21), geographically more central than Roke. This sense of lacking a centre is important throughout Ged and Arren's journey. The decay and corruption in Hort Town is attributable to the fact that there is "no center left to the city" (58); it has "no council or mayor or lord" (57). Further, Ged feels that "'There is a center to this bad luck'" (93) that he and Arren keep encountering. Being centred or balanced is important in the philosophy of Earthsea, as it is in the psychology of Jung. The goal of Ged's journey for Earthsea is to produce a new centre in Earthsea; in doing so, he centres his own personality by integrating his self.

The larger problem of Earthsea's lack of centre produces the critical symptom that captures Ged's attention and threatens the very fabric of the world. Ged describes it as "'a weakening of power. . . . I feel as if we who sit here talking, were all wounded mortally, and while we talk and talk our blood runs softly from our veins. . . .'" (27-28). Magic in Earthsea is both necessary and natural: "as needful . . . as bread and as delightful as music" (17). Its disappearance is a calamity on the order of the analogy Ged uses, that of losing blood continuously from the human body. As Ged and Arren journey through Earthsea seeking a name and a source for the problem, images of blood, water, or luck running out occur in every place they visit. Those images connect with a loss of power; some former witches or sorcerers, such as the dyer woman in Lorbanery (94-96), have lost their power, whereas others, such as the woman in the market at Hort Town who was a witch (48-49), deny power ever existed. The power of wizardry is part of the very fabric of Earthsea, and that power comes from words: "'the words of power . . . are the very words of making, and one who would silence them could unmake the world'" (26). In fact, that is the process occurring, for those who have lost their power have also lost their names, the most important words, their very identity. Thus, the problem for all of Earthsea is a loss of identity that is leading to the destruction of the world.

The loss of power comes from the growing desire for immortality among witches and wizards, an idea that is foreign to Earthsea's secular humanist teleology. As Edith Crowe says, "immortality is a perversion of [the natural] order" of Earthsea ("Integration in Earthsea and Middle-earth" 75), and the Children of the Open Sea, who live on huge rafts separate from other inhabitants of Earthsea but share many customs with them, reject as "'an evil matter and a great folly'" (139) the idea of seeking to escape death in order to live always. The people of Earthsea concentrate on the present and live life to its fullest; they do not focus on some better existence after death. There is no heaven, "no Blessed Realm, no Tir-na-Nog, no Eressëa" (Crowe 75). Nor is there bodily resurrection, nor any idea of reincarnation, except in the Kargish lands (Tombs 57). Margaret Esmonde comments that there is "a cryptic allusion to some form of reincarnation" ("The Master Pattern" 32). The passage to which Esmonde refers is ambiguous:

> "He is there--there, not here! Here is nothing, dust and shadows. There, he is the earth and sunlight, the leaves of trees, the eagle's flight. He is alive. And all who ever died, live; they are reborn and have no end, nor will there ever be an end." (204)

In this speech, Ged is not talking about individual souls returning to life in other forms; he does not say that Erreth-Akbe is a leaf, or an eagle, but rather that the ancient hero is a part of those forms. In "Beyond Death: Children's Books and the Hereafter," Eric Kimmel dismisses the possibility of reincarnation and says that, in Earthsea, death is the "dissolving into its basic atoms and molecules" of the physical body, and "this is a tangible immortality" (Kimmel 269). He interprets Ged's comments about Erreth-Akbe as describing a sort of theory of relativity, in which everything in the universe is either matter or energy, and it is a closed system in which nothing is lost; if matter is destroyed, then it becomes energy. In Death and the Beyond in the Eastern Perspective (1974), Jung Young Lee demonstrates the affinity of Eastern philosophy, such as the Taoism that underlies the philosophy of Earthsea, with the theory of relativity (16). That affinity provides a better explanation of Ged's statement about the presence of Erreth-Akbe than does any theory of reincarnation. The interconnection of physical being and spiritual energy is closest to the general philosophy of Earthsea: everything contributes to the Equilibrium, and nothing is ever lost. Immortality lies in a sort of energy that results from all people's achievements and accomplishments in life. This philosophy of the afterlife reinforces the secular humanist teleology of the series by emphasizing the importance of this life and by communicating the futility of basing meaning in life on belief in existence after death.

Desire for such existence after death is, however, the root of the problem in Earthsea, and it originates with a corrupt mage named Cob. Cob, the "tall lord of shadows" (62), represents the collective shadow of all the people who fear death, as

Raymond H. Thompson notes in "Jungian Patterns in Ursula K. Le Guin's The Farthest Shore" (194), but he is also Ged's shadow, sharing many characteristics with Ged. Thompson observes that Cob "serves to mirror the faults of the hero" (190). Like Ged, who was originally a Gontish goatherd (Shore 18), Cob had a position that belied his strong power: "'They accounted him a mere sorcerer, but in native power he was a great mage,'" Ged says of his opponent (84). He and Ged had met years before, and his strength was a challenge to Ged then (85); when they meet again, Cob's strength is greater than the strength of the dragons (149). In their first encounter, vanity made Ged force Cob into the dry land (85). At that time, Ged was like the present Cob, a point evident when Cob, admitting that he has no power to close the door he has opened, does so with "despair and vindictiveness, terror and vanity" (205; Thompson 190). Although Cob initially appears to be one of the only completely evil people in Earthsea, it becomes clear, when Ged presses him, that Cob is not in control of what he has created and that he is more to be pitied than feared (205). In keeping with Taoist rejection of binary, opposing structures, as well as with the Jungian view of the shadow as comprising both negative and positive factors, Cob is not evil incarnate. Cob does, however, represent the potential for evil within Ged.

An indication of the strength that lies within Ged and Cob is the fact that they both have opened the door between the worlds of life and death. Such an opening disturbs the Equilibrium, for it is a breach in a closed but interdependent system. Ged created a breach when he was young and his pride controlled him; he was fortunate that Nemmerle, the Archmage of the time, was able to close the door, although doing so killed Nemmerle (154-55). Cob, in his fear and rejection of death (202), has opened up the door between the world of the living and the dry land (202-03), and closing that door will cost Ged his life as he has known it. However, Ged must close the rift because the life and power of Earthsea is disappearing into it, for the dry land is nothingness and nowhere (207), a vacuum that seeks, as all vacuums do, to fill itself. On a psychic level, the breach is dangerous because it allows the unconscious to become apparent to those who are not prepared to deal with it: "An invasion from the unconscious is very dangerous for the conscious mind when the latter is not in a position to understand and integrate the contents that have irrupted into it" (Jung, Symbols of Transformation 397). In Earthsea, only the mages know the way to the dry land and back from it, and they keep the knowledge of it from their apprentices, who are not ready to deal with such knowledge (Shore 162-63), for the ability to handle it comes only with maturity. Even Ged hesitates to discuss it with Arren (85); however, he does tell Arren about the dry land because he needs a guide to Cob, who, in turn, guides them both to the rift in the dry land.

Ged is able to correct the imbalance Cob creates because Ged already possesses a degree of wholeness. Cob separates his unconscious, spiritual self from his conscious, physical self and makes it other, completely separate from himself; doing so, however, contradicts the nature of the Equilibrium, and ultimately, Cob is not as strong a magician as Ged because he separates himself into opposites. Cob is Ged's shadow, but Ged is aware of his own faults. He knows himself as he did not in his youth, and thus, his shadow cannot possess him (Wizard 203). Ged long ago gave up his desire to dominate nature, a desire Cob still possesses; Cob declares, "'Let all stupid nature go its stupid course, but I am a man, better than nature, above nature'" (Shore 202). Cob's separation of himself from nature is central to the whole issue of his misunderstanding of what really constitutes a fulfilling existence. Cob perceives nature as other, as object; Ged does not: "'You sold the green earth and the sun and stars to save yourself . . . . All that which you sold, that is yourself'" (204). Ged is aware of the interconnectedness and the indivisibility of self and other. As James Bittner notes, "magic bridges over the gap between the unconscious and consciousness even as it connects subject and object" (Approaches to the Fiction of Ursula K. Le Guin 75). The magician, says Bittner, is "like an artist or a scientist" who uses language "to shape the relationship between self and other in two senses: in one sense it binds the Other within and the Other without, and also binds the realm of spirit and the realm of matter" (75). Ged exemplifies this binding. He perceives death and life as one, and he shows not only respect for all nature, but a deep connection with it. When Arren complains about the lack of life on the island of Selidor, Ged reprimands him and points out the uniqueness of the land (187). Arren sees the world differently after listening to Ged, perceiving "the living splendour that was revealed about them in silent desolate land, as if by a power of enchantment" (188). Ged's love for the land marks his difference from Cob, who rejects such love. That love makes Ged "whole" (187), and his wholeness enables Ged to correct the imbalance Cob has created.

The differences between Ged and Cob illustrate the elements in Earthsea's philosophy that reject dominance and judgment of others. Ged's respect for nature extends beyond love for the land; he respects human life and choice as well, whereas Cob seeks revenge and dominance over others. Ged has mastered the vanity that pushed him to open the door to the dry land when he was young and to punish Cob in their first encounter. His growth is apparent in both his refusal to punish the pirates who abduct Arren in Hort Town (74-75; Thompson 191) and in his general refusal to judge or manipulate other people: "'Who am I--though I have the power to do it--to punish and reward, playing with men's destinies?" (75). Cob, on the other hand, takes pleasure in calling himself Master (191) and in exercising mastery over other people, traits that make him a demonic parody of Ged as Archmage (202-03). Cob's desire for control extends to the physical body, which he associates with continued existence. The irony is that in controlling the natural processes of the body to make it immortal, he has lost individual identity and essence: he cannot remember his name, nor can his followers remember theirs. As Crowe writes: "In Earthsea's magic the name is the thing. Loss of name is loss of ego, of identity" (66). In searching for immortality, Cob and his followers have lost themselves, and they have lost "'Joy in life'" as well (Shore 98). Cob's inability to close the door he opened (205) indicates that the control he does have is minimal or even illusory. Ultimately, it will lead to the total destruction of Earthsea, a destruction that will eliminate any power he has. Like the Ape and the Calormenes in The Last Battle, Cob has touched upon a power far greater than he imagined, and his attempt to manipulate the life cycle is doomed.

After travelling throughout Earthsea, Ged and Arren finally encounter Cob on Selidor, the "westernmost cape of all the lands, the end of the earth" (189); that this new force should exist on the world's farthest edge indicates how de-centred Earthsea has become. The place they finally encounter Cob is the same spot where Erreth-Akbe died. Arren identifies Erreth-Akbe as the hero he most admires, because "he might have ruled all Earthsea, but chose not to, and went on alone and died alone, fighting the dragon Orm on the shore of Selidor'" (83): he is another example of a sage-hero. Erreth-Akbe, like Ged, exemplifies what Cob is not, and his death establishes Selidor as a site of heroic deaths. Ged and Arren witness another heroic death there when the dragon Orm Embar leaps on Cob as the corrupt mage attempts to attack Ged (192). Both deaths foreshadow Ged's heroic sacrifice for Earthsea.

Ged's sacrifice takes place in the dry land, the only place of existence after death in Earthsea's philosophy. This afterlife is markedly different from the others discussed so far. It is dust and dryness, with no life-restoring rain, such as that which Cally and Westerly encounter in Seaward. There is a river bed, but it too is dry, completely different from the lively stream Diamond sees at the back of the north wind. As in Nichols's depiction of Heaven in Song of the Pearl, there are towns, houses, marketplaces, and people in Earthsea's dry land; however, the towns are desolate, the houses' windows have no lights, the marketplaces are empty, and the people stand "with quiet faces and empty hands," or they move "slowly and with no purpose" (196).[41] They have lost all feeling, all sense of self, all identity. They are

---

[41] In keeping with Taoistic paradoxes, even in the land of death there is potential for life, which also continues the Jungian parallel, for Jung says that "the unconscious corresponds to the mythic land of the dead, the land of the ancestors" (Memories, Dreams, Reflections 191). The contents of the unconscious are not fully realized, do

(continued...)

"healed of pain and of life" (196), and do not recognize or acknowledge each other, not even lovers or mothers and children. This is not the afterlife as conceived by Christian tradition or portrayed by Lewis, where all loved ones are reunited in continuing life and joy. There is no depiction of a land of the dead in Taoism, so Le Guin turns to mainly pre-Christian sources to portray the site of Ged's final struggle. Earthsea's land of the dead presents a grim view of existence after death based the underworld of pre-Christian mythology. Edith Hamilton writes in Mythology (1942) that the Greek underworld, Hades, "is vague, a shadowy place inhabited by shadows. Nothing is real there. The ghosts' existence, if it can be called that, is like a miserable dream" (39). It also recalls the vision of the afterlife in The Epic of Gilgamesh, in which the dead "sit in darkness; dust is their food and clay their meat" (93).[42] Both visions, that of the Greek mythology and that of the Mesopotamian epic, underline the lack of beauty and the loss of social status in the afterlife, important elements of the vision of the afterlife in Earthsea.[43]

The portrayal of the afterlife in Earthsea is grim, but purposely so; the grimness and lack of consolation are essential to the philosophy of Earthsea. Esmonde points

---

[41](...continued)
not come to life until they are accessed by the conscious, but they always have the potential for life. In the dry land, there are stars in the sky, but they do not move or twinkle (Shore 172).

[42] The dry land also bears resemblance to the afterlife described in Ecclesiastes: "the dead know not any thing, neither have they any more a reward; for the memory of them is forgotten. Also their love, and their hatred, and their envy, is now perished" (9:5-6). This passage reinforces the idea that those things which have meaning in life have no importance after death.

[43] See also Crowe, "Integration in Earthsea and Middle-earth" 75.

out that Le Guin's "grim characterization of the afterlife is consistent with her purpose of showing that life is to be lived in the service of life" ("The Master Pattern" 33). However, the necessity for the shades or ghosts in the dry land, which represent the body continuing after death, is not clear. Those shades and that element of the dry land do not really belong with the philosophy of death about which Ged lectures, in which the physical body is in no way significant after death. Despite the fact that the presence of the dry land creates some inconsistencies in the philosophical framework of the novel, the grimness of the realm does emphasize the importance of valuing and enjoying this world and this life because there is no attractive alternative. The discouraging view of the afterlife that Susan Cooper achieves, apparently unintentionally, in Seaward, Le Guin accomplishes purposely. Furthermore, the dry land clearly represents the unconscious and thus is the appropriate site for Ged's sacrifice and transformation.

The tremendous effort Ged makes to close the breach between the worlds of life and death in the dry land and the cost of that effort signify the devastating effect of Cob's desire for immortality as well as the enormous energy required to unify the conscious and unconscious realms. Following Cob, the shadow who leads them into the unconscious realm, Ged and Arren descend through the dry land, to the rift Cob has opened, a "dry, dark springhead, the mouth of dust, the place where a dead soul, crawling into earth and darkness, was born again dead" (207); there they confront Cob. When Ged begins to close that rift, "the light blazed up now from his hands and face as if he were a star fallen on earth" (207); as he struggles to shut the hole, that light gradually dims until, when he finally closes it, there is no light at all in his staff (209). The light is the concrete representation of his power, its strength as great as that of a star, and connected with pure spiritual power, which stars can symbolize (Cirlot 309). He expends his power with "all the skill of his life's training and with all the strength of his fierce heart" (207). Cob can sense the change as the rocks pull together:

> Under his hand the blind man felt the rocks move, felt them come together: and felt also the art and power giving itself up, spending itself, spent--And all at once he shouted, "'No!' (208)

The closing of the door does not upset Cob as much as the realization that Ged is willing to sacrifice that which makes him powerful. Cob feels "the art and the power giving itself up" (208), and it is a sacrifice Cob will not, cannot, make. Ged's willingness to sacrifice the magic that makes him what he is, not just mage, but Archmage, asserts his ultimate superiority to Cob; nothing can possess him, and in refusing to assert mastery, Ged gains it.[44] The fact that Cob's and Arren's physical attacks on each other are useless and that Ged easily quells them with one word as he strives to close the break (209) shows that Ged's strength is greater than theirs. In addition to closing the breach, making "the world whole once more" (208), Ged names Cob, thus re-enacting his naming of the shadow when he was a youth (Wizard 201). This time, however, he does not give his own name to the shadow, nor even Cob's own name, but rather "'the word that was spoken at the making of things'" (209), a final powerful act of creation on Ged's part, creating Cob as a proper resident of the dry land, with "no anger in his face, no hate, no grief" (209).

---

[44] In this refusal of mastery, Ged is further fulfilling the role of Taoist sage. In Tao Te Ching, Lao Tzu writes of the Tao, "as it lays no claim to being master when the myriad creatures turn to it, it can be called great" (I.xxxiv.76a), and of the sage, "Therefore it is because the sage never attempts to be great that he succeeds in becoming great" (II. lxiii. 150).

Ged restores wholeness to Earthsea, but his actions change both him and Earthsea. Physically, he is very nearly destroyed; Arren has to carry him out of the dry land and is worried that he has carried "him over the boundary from death into life, but maybe in vain" (214). That Ged's days of magery are over is clear in the image of the staff "half-buried in the sand" (219). Like Prospero burying his staff "certain fathoms in the earth" (Shakespeare, The Tempest V.i. 55), Ged rejects the sign of his wizardry (219). Despite his weakened physical state, Ged has achieved a new identity that is of a higher state than his previous one, a status indicated by the parallels between Ged and Kalessin, the oldest dragon. Kalessin, as a dragon, is already a symbol of the unconscious (Jung, Mysterium Coniunctionis 210); his yellow eye, which Arren notes has "the morning of the world deep in it" (218), and which resembles the mandala of the golden flower, symbol of the self (Jung, Alchemical Studies 23-24) emphasizes his representation of the self. In addition, Arren cannot tell whether the dragon is male or female (219), another indication of its representation of the self, which as a totality encompasses both the masculine and the feminine. According to Jung, the archetype of the self is indistinguishable from the god-image (Aion 22, 205), and the end of Tehanu implies that Kalessin is Segoy, the creator of Earthsea (223). Kalessin embodies the archetype of the self, and Ged resembles the dragon physically, thereby indicating Ged's embodiment of the archetype. Kalessin is "the color of iron" (214) with a "dark body" (215), and Ged's "dark face" is "greyish"

(215) and his hair is grey (222). Kalessin's eyes have an "ancient laughter" in them (219, 221), and when Ged looks at the people gathered on the Knoll in Roke, "in his eyes there was something like that laughter in the eyes of Kalessin" (222). As a person who embodies totality, Ged is separate from society, just as the dragons are.

The change in Earthsea is apparent in Ged's public acknowledgement of Arren as his ruler; it indicates the switch from leadership resting in the spiritual sphere, that of the mages, to the social sphere, that of the king and the newly-centred Earthsea. It also demonstrates that this novel deals with the entire Jungian parabola of life. Arren fulfills the role of king as defined by von Franz in Individuation in Fairy Tales:

> The King . . . symbolizes the central content of collective consciousness and, as this element is of vital importance for a cultural setup and for a human group or a nation, naturally it is also constantly exposed to the transforming influence of the collective unconscious. (8-9)

The imagery surrounding Arren's first conscious moments on the shores of Selidor indicate the psychic ramifications of this change in Earthsea. Arren finds a small black stone from the Mountains of Pain in his pocket (216) as he sits on the ivory sand of the island (189). This image echoes the yin and yang symbol, particularly the white yang, representing the conscious realm, with the small dot of black yin, the unconscious, in its centre. Arren's rule will be that of the conscious forces but will be tempered by the unconscious. Arren's journey in the dry land and, more importantly, his ability to return from it demonstrate his strength and his suitability for kingship, and they enable him to fulfill that role. Crossing the Mountains of Pain out of the dry land is a baptism by fire and ice. The earth is "like live coals: a fire burned within the mountains. But the air was always cold and always dark" (210-11); as such, it is a purifying and tempering experience, just as a similar process was for Tangle of "A Golden Key" and Diamond of At the Back of the North Wind. Nothing can threaten him any longer, as he demonstrates when he faces Kalessin (218), for he has seen death and survived. He is like Ged at the end of A Wizard of Earthsea; he has achieved his adult identity and is now ready to take up the role that Ged has played in Earthsea as a leader, but he is more than Ged was, for Arren will rule under his true name, Lebannen, indicating his greater strength. The shift from spiritual to social is apparent also in Kalessin carrying Ged and Arren back to Roke and crossing barriers around the island that no dragon has crossed in "the memory of man" (195). However, The Farthest Shore leaves unspoken the ramifications of such change, implying that the re-centred Earthsea will be a place of harmony and balance, and that Ged will lead a similarly harmonious life.

Tehanu presents a new perspective on the world of Earthsea. To use Northrop Frye's terminology, Tehanu shifts the Earthsea series from romance to low mimetic; Ged is no longer a superior man, but one of us (Anatomy of Criticism 34). As such, the last book of the series presents the change in Earthsea as neither so immediate nor so profound as the end of The Farthest Shore implies. As Ged himself says: "'I wonder if Lebannen's kingship is only a beginning. A doorway . . . And he the doorkeeper. Not to pass through'" (199). Tenar earlier wonders if Cob was a symptom of a larger problem in Earthsea, rather than the cause, thinking "that one such as Cob could have such power, because things were already altering" (144). These speculations indicate that the problem facing Earthsea is far more complex than it appeared in The Farthest Shore, a problem that cannot possibly be solved by a single act of self-sacrifice. Earthsea's inhabitants have to undergo a complete change of perception. The low mimetic mode is necessary to communicate the feminist, sociological philosophy of the novel, which contrasts the domestic with the heroic, and in which the heroic does not fare well (103). At the close of the story, Tenar realizes that she has left Ogion's books at her son's farm: "But it did not seem to matter. There were new things to be learned, no doubt" (226), and her thoughts turn to gardening and bean plants. Ogion's books represent an old knowledge that will no longer be of use, just as the time of Archmages seems to have passed (144).

Despite the change in mode, however, Tehanu does portray the psychological ramifications of Ged's change more clearly than does The Farthest Shore. Achieving totality of the psyche is not a finite process, for as von Franz notes, "the unconscious bursts the harmony arrived at in order that it may be restored on a higher level" (39). Tehanu shows the bursting of Ged's harmony implied at the end of The Farthest Shore so that he may achieve a new harmony. Ged's and Tenar's marriage represents that new harmony, which demonstrates the addition of sexuality as a new facet to Ged's personal life but also embodies the Jungian marriage quaternity. In Jungian terms, Ged has achieved the fulfilment granted the hero, the achievement of totality. His sacrifice for his society becomes a personal gain, and he moves from the ego-identity of sage-hero to a more whole identity, in which he both attends to his personal needs and fulfills a role in society by nurturing the land, Tenar, and Tehanu.

Ged's post-heroic life indicates his fulfillment of the archetype of the self, although The Farthest Shore and Tehanu present different views of that life of retirement. Jung writes that the self "is beyond the reach of emotional entanglements and violent shocks--a consciousness detached from the world" (Alchemical Studies 46). The Farthest Shore depicts Ged's becoming a hermit as a movement to an idyllic situation removed from the world, a "greater kingdom" than the social one Arren rules (223). Such a description is not that different from the description of Tirian's movement to heaven, except, unlike Tirian, Ged withdraws from the social world, not the mortal world. Tehanu does not depict that idyllic situation, for its low mimetic mode means that the novel addresses the sociological realities of retirement that The Farthest Shore's romance mode elides. Ged's retirement forces him to reassess his identity and to alter his perception of himself and his world. Although this reassessment is sociological reality, it is also psychological necessity, which is von Franz's point about bursting one level of integration to arrive at another (39). Furthermore, in portraying Ged and Tenar's marriage, Tehanu fulfils the expectations of both the low mimetic and the romance modes because their marriage represents social integration as well as movement towards paradise. Ged and Tenar are going to live in Ogion's home, as farmers and goatherds, which is a kind of return to paradise, albeit a displaced paradise, in keeping with Frye's theory of displaced myth (Anatomy of Criticism 136-37). For Lewis, such a paradise is heaven, achieved only by transcending to a divine realm and by entering into in a sort of marriage with Christ and God. For Le Guin, that realm exists in the mortal world, which indicates the humanist philosophy supporting the Earthsea series. The lack of any transcendant realm supports the secular nature of that humanism.

Although The Farthest Shore presents literal death as a transition that does not lead to any meaningful, conscious existence, it also depicts life as full of all kinds of endings, and, with the portrayal of Ged's retirement, it presents such endings as leading to a new, fulfilling existence within the mundane world. The many kinds of death Ged encounters facilitate his growth, and the series does present death itself as necessary and important. Thus, Le Guin's Taoist humanism, with its secular vision of life, death, and the afterlife, may not be optimistic about nor present an appealing view of the continuation of life after death, but it does present maturation at any stage of life as desirable and rewarding.

The Romantic Aboriginal Hero Returns to the Land: Patricia Wrightson's Behind the Wind

Patricia Wrightson's Behind the Wind presents a balance between Lewis's and Le Guin's portrayals of the journey to personal wholeness. She depicts literal death as transition and a transcendence in much the same way that Lewis does, but she posits that transcendence as possible in the mundane world. Wrightson also creates a balance in the expression of the teleology underlying that journey. Lewis and Le Guin were the first twentieth-century writers to produce fantasies depicting the afterlife, and they demonstrate the two extremes of the spectrum between the sacred and the secular expression of teleology. All the fantasies since The Farthest Shore tend to fall into the middle of the spectrum, balancing the sacred and the secular. They allow that there is, or may be, a divine realm, but they assert the importance of the mundane world. Behind the Wind epitomizes this balance: it depicts growth within a mundane world, but it also asserts that a numinous power supports that world. That numinous power is not the same as Earthsea's Equilibrium, for the Equilibrium is a force that remains abstract, comprehended with only the mind and spirit. Nor is it the transcendent Christian Emperor-over-the-sea of Narnia. In the universe Wrightson creates, the numinous power is the land itself, and it manifests itself in earth-spirits, tangible proof of the numinous for those who can perceive them. Wrightson therefore represents an attempt to find a middle way that acknowledges both the necessity of maturation within this world and the connection between growth and the numinous world. Within the universe of the Wirrun trilogy, ideal maturation is a continuous process that results in personal wholeness and a close connection to the land.

Behind the Wind is the final book of Wrightson's Wirrun trilogy (1977-1981), a series that traces the growth of Wirrun, an Aboriginal youth, through his development as a hero to his apotheosis when he attains full integration of the self. The series focuses on growth as an ongoing process, for throughout his journeys, Wirrun is continually demonstrating his growth, and in each book, he grows to a new sense of identity. In Behind the Wind, Wirrun, like Tirian and Ged, sacrifices his ego-identity, his persona as "Hero" (11, 42) and Fighter of Ice (11), to restore balance and harmony to his world. In doing so, he becomes a whole and integrated being, "a proper forever sort of hero" (154), for whom hero is no longer a title he bears but an accurate description of his very being. Wirrun's mortal body dies, but that death is simply the point of transition to a new identity, one he gains during his struggle in the afterlife. Unlike Tirian, however, Wirrun returns to the mortal world, as Ged does, and his new identity changes how he interacts with his environment and his society.

The teleology of the Wirrun trilogy emphasizes the power immanent within the land and can be called a Romantic humanism. The universe of the Wirrun trilogy has no explicit connections to or comments about Christianity. There is no Aslan, as Millicent Lenz observes: Wrightson's "fictional world indicates no caring god; no benevolent spirit stands behind nature" (125). The land itself is the numinous power, as its introduction at the start of the first book of the series suggests: "The old south land lies across the world like an open hand . . . at rest, all its power unknown" (The Ice Is Coming 11). This image of the land as a hand occurs throughout the series, suggesting that the land holds all on and within it and that it is both giver and taker, source of comfort and source of affliction. Thus, it replaces the god of Judeo-Christian belief that Lewis represents with Aslan and the Emperor-over-the-sea. In replacing such a god, rather than rejecting it as Le Guin does, Wrightson shows her affinity with those of the early Romantic writers who were trying to reshape the Christian mythos (Abrams, Natural Supernaturalism 66-67). Wrightson's use of Aboriginal characters and folklore further reinforces both the non-Christian and the Romantic elements of the trilogy's teleology. As John Murray points out, Wrightson uses Aboriginal sources "to support a European romantic pantheism and a vision of unfallen nature to replace the Christian world view" (28). Thus, although the teleology is non-Christian, it is not specifically Aboriginal; rather, it is a Romantic humanism.

The Wirrun trilogy's setting in a recognizably twentieth-century Australia supports the humanist framework of the series by emphasizing the importance of the mundane world. It also places the series solidly in the Romantic literary tradition of Australia. Wrightson purposely uses the recognizable setting. In the "Author's Note" to The Ice Is Coming, she combines the Romantic and humanist positions, saying that Australia is "as powerful and as magic" as "an Earthsea or a Middle Earth" and that "It is the only one I know and the one I want to write about" ([7]). The Romantic focus is evident in her perception of the Australian land as powerful and magic, a perception that puts her very much in the Australian literary tradition, which has long concentrated upon the land from which it comes. T. Inglis Moore writes in Social Patterns in Australian Literature that "Australian literature is essentially a literature of the land" (68) and that the "exploitation of the more picturesque aspects of the bush in a spirit of wonder . . . forms part of the contemporary glorification of the land as the basis of a national tradition" (70), which grows from the British Romantic tradition (Murray 3-4). The humanist focus is clear in Wrightson's assertion that the mundane Australia is the only country she knows or wants to write about. The series is humanist, because it supports the importance of appreciating this world and this life as the only sites of true growth.

Wrightson employs another element of Australian literary tradition, the use of Aboriginal characters and culture, to reveal the power of the land and the importance of appreciating it. Although Aborigines appear as objects of fear in the earliest Australian literature, they take on a different guise in the literature of the early twentieth century, which portrays them as having a true connection with the land that the white settlers lack. Some white Australians believe that a distinctly Australian culture is not possible without this connection. For example, Rex Ingamells, founder of the Jindyworobaks, a literary movement of the 1930s and 40s, rejected European perceptions and terminology about Australia, and looked to Aboriginal myth and language to express Australian identity. He did not advocate becoming Aboriginal, nor was he interested in connecting with Aborigines. Rather, he focused on "an assimilation of much of the spirit of [Aboriginal culture] and the natural identifying of that spirit with many of our own experiences" ("Conditional Culture" 264). In Fear and Temptation: The Image of the Indigene in Canadian, Australian, and New Zealand Literatures (1989), Terry Goldie asserts that indigenous people are potent symbols, largely because of the perceived connection they have with their environments. As

Goldie points out, Aborigines and their culture signify a variety of meanings (15-17), but those meanings correlate with the portrayal of that which white European settlers do not possess: "The mystical indigene represents the metaphysics . . . the extra-phenomenal realm" (128). Wrightson uses an Aboriginal hero to reveal the extra phenomenal realm that underlies the "real" world of Australia and to indicate the necessity of connecting with it.

As the "mystical indigene," Wirrun fulfills Goldie's evaluation of the function of the indigene in white literature, but he also meets the requirements of the hero figure in high fantasy. Like the Earthsea series, which follows Ged's entire career, the Wirrun trilogy examines Wirrun's development from his youth, and he is clearly a hero, for he possesses qualities that make him different from other people, both white and aboriginal. The most important quality Wirrun possesses is his ability to cross boundaries of culture and place. He has grown up among the Happy Folk, the white people, and makes use of their ways (Ice 18), yet he considers himself one of the People (30), Wrightson's term for the Aborigines. Although he is unaware of it, he feels the land through his feet (18) as all the People do (11), indicating the connection of the People to the land. That close tie to the land is part of an idealized view of the contemporary aborigine that ascribes to Wirrun the qualities normally attributed to the traditional European hero. This connection allows Wirrun to perceive and call upon the numinous power of the land, manifested as the earth-spirits who help him undertake his heroic actions.

Wirrun's life follows the heroic pattern of development, furthering his role as hero. He is an orphan of sorts, appearing to have no family surrounding him; this lack of tribe or kin is highly unusual in Aboriginal social structure. Although the east is his country (Ice 18), he has no particular place he calls home (28), and he likes to travel (18), both traits important to his role as hero. Ko-in, Wirrun's mentor, assures Wirrun at the end of his first adventure that his land stretches from "'sea to sea'" (The Dark Bright Water 36). When the Mimi, a rock spirit from the west of the continent and Wirrun's companion and guide on his first adventure, first sees him, she thinks he has "the look of a man who might soon see earth-spirits, even a Mimi" from a different territory (Ice 47). Such movement and perception contradict Aboriginal belief that people are connected solely to their home territory, the place where their ancestral spirits live (Elkin, The Australian Aborigines 26; Berndt and Berndt, The World of the First Australians 138), but it is crucial to the development of the high fantasy hero, whose quest must be world-saving. Wirrun has to be a hero in all of Australia (Wrightson, "Ever Since My Accident" 617). Wrightson thus mixes Aboriginal belief with European mythic traditions to suit the purpose of her story.[44]

---

[44] In mixing Aboriginal belief with European traditions, Wrightson comes close to committing an act of cultural appropriation, of which she is fully aware. One enthusiastic reviewer of The Ice Is Coming comments that "The world Wirrun passes through is seen consistently through Aboriginal eyes, assessed according to Aboriginal values, and communicated in terms of Aboriginal significance" (rev. of The Ice Is Coming 40); such a comment is either astoundingly naive or wilfully obtuse. Wrightson herself is neither; she admits that what she is doing "is chancy and not simple" ("Hurtling into Freedom" 6), and that she "can't truly see . . . with Aboriginal eyes ("When Cultures Meet" 194). Wrightson argues that as one of the folk ("When Cultures Meet" 192) and as a writer (Ice [7]), she has the right, within limits, to revise

(continued...)

Wirrun's adventures follow the pattern of the hero's development established by critics such as Campbell, a pattern that is also that of the Romantic hero and of Jungian individuation. As I noted in my discussion of MacDonald's work, the Romantic journey of development and the Jungian journey of individuation are very similar, both in the nature of the process, which involves moving through crisis of identity to recognition of self, and in the overall pattern of that process, which is a spiral (Abrams, Natural Supernaturalism 184-183; Fordham 79). Wirrun's physical journeys always end with a return to where he started, but he returns with different psychological and social identities. In The Ice is Coming, which depicts Wirrun's first adventure, he leaves his home in a town on the east coast to fight the Ninya, who threaten to bring back the ice age to Australia. The development of his persona as a hero is the concern of this first book, and the adventure is his rite of passage, although that passage is not clear until the second book, The Dark Bright Water. A year after his first adventure, the People call Wirrun from the same town because earth spirits

---

[44] (...continued)
the folklore of the Aborigines for literary purposes. J. S. Ryan calls Wrightson's use of Aboriginal folklore "inventio, the coming upon felicitous ingredients from various sources and the moulding of them to suit various authorial and artistic pressures" (127). Wrightson acknowledges that such inventio must respect its sources, especially in the case of the Aborigines, who have been "hurt . . . by good intentions" and by "lack of appreciative response, that strange white-blindness" ("When Cultures Meet" 189). She establishes rules for her use of the material, avoiding secret and sacred beliefs and searching for common "folk-beliefs, that can be shared" ("Folklore and Fantasy" 79). The creative process and its resulting story is, for Wrightson, the important part of the Wirrun trilogy, which is not meant to be "a real-life study, for the story is not a real-life story but a legend. Legends do not go in for sociological studies" ("Square Professionalist" 6). Ultimately, she adapts her sources, anthologies of Aboriginal folktales and legends by anthropologists such as W. E. Harney, Roland Robinson, and Aldo Massola, among others, to fulfil the requirements of her story.

are out of their proper places and water is either drying up or appearing in places it never had before. In this adventure, Wirrun battles his own feelings of inadequacy, comes to terms with and integrates his shadow, and falls in love with Murra, the water spirit who also represents his anima. In the final book, Behind the Wind, Wirrun has returned to his racial roots, travelling in "the old way" (7) around the country. Having finally accepted the title of hero, he seeks the source of discontent among the spirits of the land and goes into battle against Wulgaru.

In Wulgaru, Wirrun again encounters his shadow, for Wulgaru, like Cob in The Farthest Shore, represents the negative side of heroic power, a side Wirrun has to integrate before he can move beyond his role as hero. Wirrun's battles with Wulgaru result in Wirrun shedding the various titles he has gained during his adventures in favour of simply existing as himself. In doing so, he transcends his earlier existence and grows "out of now into forever" to live "behind the wind" (153), a state resembling Jung's description of the individuated consciousness as "detached from the world" (Alchemical Studies 46). At the end of Behind the Wind, Wirrun returns to Murra, and they join in a marriage that not only demonstrates Wirrun's less public, but more fulfilling, life but also represents a quaternity of the self similar to that established by Ged and Tenar: dark Wirrun and golden Murra embody the unified aspects of dark and light, masculine and feminine. Only by losing his social identity as hero can Wirrun enter the new state of personal identity and wholeness represented by the marriage.

At the beginning of his adventures, when Wirrun is forming his social identity, he accepts his persona as hero reluctantly because he is uncertain of his suitability for it; nevertheless, he, like Ged, has the hero's sense of responsibility to his society and his world. He consistently responds when he is needed. Early in his adventures, he expresses his concern for and connection with the land in all its aspects:

> 'There's a dung-beetle by that log. I care for that. And there's a rotten toadstool with a worm in it: I care for both of 'em. I care for that bit of fern, and the little white men by the sea, and the horse-thing in the night. I care for the ice and the fire.' (Ice 57)

However much he perceives his relationship with the land and its inhabitants when he looks outward, he is not so perceptive when he looks inward. His decision to act comes from his sense that someone has to do so, rather than from feeling that he is suited to such action. In The Ice is Coming, this sense of responsibility motivates him when he tracks the Ninya (35, 37). In The Dark, Bright Water, he obeys the call of the People although he has little faith in either the title of hero or his ability to fulfill such a role: "It saddened him to know that they had put too big a name on him and there was little chance that he could help. But at least he was taking that chance and not turning his back" (54). A true hero for his society, he cannot ignore the call of the People. By Behind the Wind, he has accepted his role as hero, but in the face of overwhelming personal loss, he resists heeding yet another call to action. He finally responds, again admitting his responsibility to his role: "A man had debts" (44). Wirrun recognizes his involvement in society as a necessary part of his adult identity.

Wirrun's identity, at the beginning of Behind the Wind, like Ged's identity at the beginning of The Farthest Shore, is not balanced. However, where Ged is too absorbed by his public life, Wirrun is too absorbed by his private life. His relationship with Murra completely absorbs him, representing, on the psychological level, an absorption with his anima and the unconscious. Wirrun begins to doubt the reality of the external, social world (27) and is reluctant to interact with it. Such absorption cannot last, as Murra warns him (14). Ko-in also warns him, sending him word that, because Murra is a spirit, he has "'mated with magic,'" and that "'It will swallow you or you will grow'" (16), a message recalling Jung's warning that the unconscious can have "a decidedly disintegrating effect on consciousness" (Alchemical Studies 29). However, only through encountering and integrating the unconscious can an individual grow; that growth depends upon synthesizing the two, not having one overwhelm the other (The Archetypes and the Collective Unconscious 40). Even in his absorption with his marriage, Wirrun does not completely lose sight of his public identity as hero, for he is aware there is a problem in the land (33-34), and he and Murra are travelling across the country in response to a call from Ko-in (16-17), a journey that "hurrie[s]" them along (32, 34, 35). Nevertheless, Wirrun does not feel any urgent need to understand either the problem or Ko-in's call. He is too busy enjoying his time with Murra to worry about the future, a change from the Wirrun who worried about the consequences of ice overcoming the land in The Ice is Coming. The magic of Murra's company is swallowing him.

When Wirrun loses Murra, that loss accentuates his unbalanced state and further undermines his ability to act as a hero. Moreover, Wirrun's reaction is clearly that of someone mourning the loss of a loved one. Murra's water spirit sisters, the

Yunggamurra, recapture her (37-38), and Wirrun's subsequent sense of loss and sorrow resembles that of Mossy and Tangle after their separation at the end of the plain of shadows. The separation has much the same effect on Wirrun and Murra as it does on Mossy and Tangle; they undertake individual journeys during which they grow and change. Initially, however, Wirrun's sorrow completely handicaps him, and he refuses to make any movement at all (41-42). He is still in danger of being swallowed by the magic with which he mated. Pushed by Ko-in (44-49) and by his sense of duty (44), Wirrun takes the first steps to regaining his persona as a hero, an essential part of his conscious identity at this point and necessary if he is going to take the action that will lead to growing beyond that one-sided identity. Such action is also necessary to move beyond mourning the death of a loved one.

The figurative and literal deaths that surround Wirrun's final quest show death as an omnipresent part of life and support the idea that growth consists of endings in order that there may be beginnings. The figurative death of Murra when her sisters take her back into the spirit world is one such ending. For both Wirrun and Murra, that death begins their further growth. The opening chapter of Behind the Wind introduces physical death with the demise of Jimmy Ginger, whose personal end is the beginning of Wirrun's quest. While no one else knows why Jimmy died (6), the reader knows the cause of his death was his fear of an odd thing with no body, "just a pair of red-glowing eyes in some dark, rough sort of face" (5). The thing is not death itself, for it only indirectly causes Jimmy's death (6). However, it is an "unknown evil" (4), as many people think death is; it causes fear in Jimmy and "a flare of angry hate" in

Wirrun (9), both common reactions to the threat of death. The red-eyed thing also is literally an element of death, for Wirrun eventually discovers it is a piece of Wulgaru (114), a power from the west of Australia that "'calls itself death'" (45). As he travels west, traditionally the direction symbolic of death, to discover where and what the masks come from, Wirrun encounters more death in the forms of the Noatch and Balyet, two figures who demonstrate the necessity for both life and death if existence is to be meaningful. Noatch embodies the absence of life; it is a blind, speechless thing (62) that chases spirits and "'can be fooled. A man can draw it off with fire or shut it up in a box'" (65), which demonstrates that it is not all powerful. Balyet demonstrates the peril associated with an absence of death; she is a young woman still alive after centuries and "so thinned by time that he barely saw her" (60). Her punishment for a past crime (57) is eternal, unchanging life, and she longs for an end: "he saw those dark shadows of longing and loneliness" (61). Death is not a spirit chaser, as Noatch is, but it is necessary for life to be meaningful as Balyet demonstrates. After seeing those two, Wirrun reaffirms the knowledge he learned earlier in his life: that for his people death is "an end and a beginning" (67), necessary and not to be feared.[45]

Recognizing the necessity of death, however, leads Wirrun to another extreme that the teleology of the trilogy ultimately rejects: in viewing Balyet's situation, Wirrun begins to think of death as an escape from the responsibilities of life. Despite his decision to act for his world, Wirrun still battles an overwhelming lack of purpose (54,

---

[45] See also The Dark Bright Water 120.

58, 73) and a sense of isolation (53), which reach a climax when he decides to kill himself by having the Yunggamurra drown him (80). Wanting such a death is a regression to an earlier stage of his development, when he was in danger from the overwhelming nature of his libido, and Murra, in her Yunggamurra form, nearly drowned him. His friend Ularra sacrificed himself to save Wirrun from just that death (52-53). Although Wirrun perceives this decision to commit suicide as "calm good sense" (80), the result of the decision shows that he cannot relive or recapture the past. When he finally reaches the river of the Yunggamurra, he discovers that there are only six sisters instead of seven; Murra has gone. In his disappointment, Wirrun realizes that "he had not come in love and despair seeking peace, but only in anger and seeking revenge" (84). He has been clinging to the past, a stasis that, for him, as for Westerly and Cally, negates growth and life but is not release. At that moment of this realization, he collapses, an action signifying the death of the obsessed Wirrun. When he finally awakes, he feels "beaten with whips of weariness and loss. But he was himself" (97). He has broken his obsession with the anima, and from that point on, he is capable of focusing on the work for the land and the spirits. His discovery that Murra did not accept "the net of old laws and old magic" but rather "had looked for the secret way that the net left open" (97), leaving her sisters and searching for a new identity, frees him from his sorrow and self-pity, and allows him to move through the stages of mourning as Elizabeth Kubler-Ross defines them. He goes from denial, anger, and depression to finally accepting that which his attempted suicide attempted to deny: the death of their marriage. He realizes that suicide is "a lie told by angry self-pity" and that he can choose "only life and more of it" (126).[46] Within the moral framework of the Wirrun trilogy, one cannot reject life or the growth and change that accompanies it.

In releasing the past and the stasis within it and looking to the future, Wirrun regains his ego-identity and persona as hero, which allow him to move onto the next stage of his growth. Consequently, he is finally ready to face Wulgaru, the source of the red-eyed masks, in an encounter that will change that public identity. As parts of Wulgaru, the masks are manifestations of Wulgaru's persona. The persona is a kind of mask (Jung, Two Essays on Analytical Psychology 157), and a man of Wulgaru's country says that the masks are "'Little bits of [Wulgaru] that he's sent out . . . But it's not like seeing the Big Boss his own self'" (114). These images of masks connect Wirrun and Wulgaru to each other, for Ko-in challenges Wirrun's identity and demands to know what Wirrun is, to which Wirrun replies that he is "'Ice-Fighter,'" "'Clever Man,'" "'The one with power'" (48). Ko-in dismisses the titles as only parts of Wirrun, the identity of consciousness: "'All your names are yourself in the eyes of others; yourself made small'" (48). Ko-in, the archetypal wise old man, wants Wirrun to find what he is, his integrated self, rather than cling to how he appears, the masks others perceive, for, as Jung says, "it is essential for a man to distinguish between what he is and how he appears to himself and to others" (Two Essays on Analytical Psychology 195).

---

[46] This phrase recalls the Old Man of the Sea's comment, in "The Golden Key," that death is "only more of life" (71). There are a number of striking similarities between Behind the Wind and MacDonald's two fantasies. The title Behind the Wind recalls At the Back of the North Wind, and both writers posit behind the wind as a place of divinity or immortality. As well, Wirrun's change from mortal to immortal is marked by his physical body turning to stone (153), which recalls Diamond's "alabaster" corpse (378). To what degree MacDonald has directly influenced Wrightson is impossible to tell; the fact that two writers from two different cultures use similar images may indicate the archetypal nature of those images.

Wulgaru personifies the shadow of the powerful Wirrun, who "had seen dark things" (53) and who accepts his role as a hero; Wulgaru represents an important element of Wirrun's identity with which he has to come to terms. The heroic Wirrun instills awe in even the older men of the People (53), and so his shadow is that much more powerful and awe-inspiring. Ko-in draws the first parallel between them when he calls Wulgaru a "dog-like thing" and then points out that Wirrun's anger is "a dog" that handicaps his thought and perception (46). As Wirrun gets closer to actually finding Wulgaru itself, the connection between them becomes more pronounced, for Wirrun becomes "red-eyed" (97, 98, 101), like Wulgaru's masks. The loss of Murra causes Wirrun to be angry and bitter, "holding the anger over something dark and terrible underneath" (41), and when Wirrun looks through Wulgaru's mask-thing, he sees the land and its inhabitants as weak, and he feels "a bitter hardness that was not his own" (77). He has the potential to allow such hardness to overcome him and comes close to doing so while in his despair over Murra. Wulgaru embodies the negative elements of Wirrun's current strength, as the Jannocks who surround Noatch tell Wirrun, saying that Wulgaru is "'your own worst parts . . . Your knowing of evil, your power, your greed, your fear'" (66).

However, the Jannock's use of "you" is not necessarily singular, for, like Earthsea's Cob, Wulgaru is the shadow side of all the People, and it plays on their fear of death. It originally gained its power from one of them, and the People continue to support that power. Ko-in notes that Wulgaru is different from many spirits because a man "'hungry for power'" (45) made it. Thus, Wulgaru, "'takes the power over life that [its creator] longed for, for to look at it is death to a man. It takes the greatness he sought, for it makes itself a judge of dead spirits'" (45), a description very reminiscent of Cob, Ged's shadow. Just as there is no such judgment in Earthsea as Cob imposes, there is no precedent in the People's belief, as far as Wirrun knows, for such judging:

> He thought of those greatest powers who gave the law, whose names were spoken in secret by those who had the right. They had sometimes punished men on earth, but even they did not sit in judgement on the dead. (112)

There is none of the universal sorting of spirits after death as Lewis portrays in The Last Battle or Cooper shows in Seaward. This lack of judgment is apparent in Wrightson's Aboriginal sources; while the fate or fates of Aboriginal spirits can be different in the various territories, in most regions a person can have more than one spirit. In The Australian Aborigines, Elkin notes the existence of a "primary, pre-existent spirit" (255), which Wrightson calls the "inviolate self" (113); it returns to the spirit home, the Dreaming, often depicted as some isolated place in mundane Australia, although different tribes locate the Dreaming in different places (Berndt and Berndt 479-85). There is also an "earth-self" (Wind 113), the spirit that will be born in a new person, and this is the spirit Wulgaru judges (113). Her use of Aboriginal belief allows Wrightson to present even literal death as a transition in much the same way that Ruth Nichols does using reincarnation. Further, Wrightson uses the multiple spirits of Aboriginal belief to show that Wulgaru does not stand "between men and their dreaming" but is just "a tormenting hazard of . . . earthly life" (113). Ultimately, Wirrun realizes that Wulgaru gains his strength and ability to judge from the People themselves and "in evil or good was only obedient to them" (150). This evaluation implies that systems of judgment, such as that of Christianity, are human, not divine, constructions and is a further indication of the humanist philosophy underlying this Secondary World.[47]

Wulgaru's limited power reinforces both the power of nature and the natural cycle of life, further demonstrating the humanist nature of the fantasy. Wulgaru is clearly part of the natural world: its voice sounds like wind in trees (120, 123), and its eyes shine white like the stars (142); within its territory, it is an accepted part of the life cycle, as death is. However, it is also unnatural because it seizes more power than it should in judging people outside of its territory and after death. Wulgaru's actual control is, however, limited. Made of wood and stone, it is an ungainly marionette with invisible strings (141). The motif of the puppet connects Wulgaru with both the People and Wirrun. As Wirrun gazes on bundles of bones in the burial cave, he thinks of them as "pitiful: neat puppets made for children, broken and untidy now" (148). Wirrun's flesh body is his "puppet body" (152), while Wulgaru is "another puppet, more clumsily made but with strength and not yet broken" (150). In this recurring image of the puppet, there is the sense that none of them, not the People, nor Wirrun, nor Wulgaru, possesses complete control: an inevitable cycle controls them all. As Ko-in tells Wirrun after he returns from fighting the Ninya: "There are makings that cannot be denied . . . and names that must be accepted" (Water 36). In this instance, the inescapable cycle of life is clear, and within that cycle, the People, Wirrun, and Wulgaru have their roles to play.

---

[47] The sense of judgment being of human origin is somewhat undermined by the case of Balyet, who seems to have been judged by some power obviously not human that causes death (57). However, she is judged in life, whereas Wulgaru judges spirits after death. Presumably, death marks the end of such accountability, at least as far as Wirrun understands and articulates the philosophy of the People.

Wirrun's first meeting with Wulgaru demonstrates the difficulty of integrating the self while at the same time reinforcing the moral nature of such an integration. Wirrun issues a challenge to Wulgaru by taking over a grave site (116, 119). Their meeting terrifies Wirrun; a chill surrounds him and makes him think "he was truly dead" (120). That sense of being dead causes Wirrun a loss of identity, during which he knows "nothing of himself" (120), an important step in acquiring a new identity. Despite his terror and despite the effort it requires, Wirrun does challenge Wulgaru's right to the People outside his territory:

> "Here you belong to the men that made you, and as long as they give it to you this is your place. Stick to it. I'm ordering you. Where I come from men don't give up their law to a man-made thing like you." (122)

Wirrun's challenge asserts that power comes from human belief that such power exists. Underlying that humanly constructed power, however, is the law of the land, and within the universe of the Wirrun trilogy, that law is beyond human construction. Wulgaru reflects an extreme secular humanism when he sneers at the law of the land and insists that only the People grant him power, because "'who else could? What else is there?'" (122). He further insists that all the People in all territories have abandoned the law of the land:

> "Do they not give their children man-made toys instead of love? And kill themselves every day in man-made fun? And give away their law for man-made power and man-made empty hate? I thought I saw this. Poor Wulgaru: he dreamed that in the east men threw away their law and begged for him." (122)

Underlying Wulgaru's arrogance is a statement about the moral values of modern Australia, an indictment of a humanism that concentrates only on humans and their interests and power rather than also perceiving and respecting the larger moral system inherent in the environment that surrounds them. In this encounter, Wirrun champions the belief in a moral force that underlies existence (122).

The imagery that surrounds the second and transforming meeting between Wirrun and Wulgaru reinforces the psychological nature of the encounter. The thought of leaving his body and approaching Wulgaru as a spirit, as Wulgaru forces him to (123), terrifies Wirrun, but he also senses that neither of them is in control: "it seemed that some force beyond himself or Wulgaru, some tide as deep and quiet as the moonlight, had lifted him to this night" (125). This sense causes Wirrun to review his life as "men are supposed to do in drowning" (126). The images of tide, moonlight, and drowning link the unconscious to the power Wirrun senses and foreshadow his approaching transformation, for the sea and the moon are common symbols of the unconscious, and as von Franz comments, "the Self entering into the field of awareness of the ego is like drowning" (122). Murra's role in the encounter further indicates its psychological importance. Wirrun perceives his confrontation with Wulgaru as a threat to his physical body, and so he seeks Murra as a guard for it. Since their separation, she has undergone a process of searching for a place for herself, during which the sun dries her out, making her a "gold Yunggamurra" (154), a combination of human and spirit. As the human Wirrun made her (Water 204-5), she was a golden girl; as a spirit, she was a silver Yunggamurra. As Wirrun tells her, being a golden Yunggamurra means that she can have both worlds, "'the sun and the water too'" (Wind 131). As an individual, she integrates the conscious and unconscious realms, while, as part of a couple, she represents the unconscious, as is apparent in the advice she gives Wirrun before his second meeting with Wulgaru. She warns Wirrun about the spirits "'whose work is joined to the work of Wulgaru'" (136), fulfilling her role as anima, which Jung says "communicates the images of the unconscious to the conscious mind" (Memories, Dreams, Reflections 187).

Wirrun's descent to the unconscious begins with an ascent, thus reversing the paradox in "The Golden Key," where Tangle's spiritual ascent to the divine occurs as she physically descends. Both renditions of the journey communicate the sense that the psychological journey within is both a descent and an elevation. As Wirrun lies in a tree on a grave platform, the tree grows, taking him so close to the dark night sky that he feels it "might drape and smother him" (140) like a shroud. This tree stretches up to the sky and "far down out of sight" (140), resembling the Norse world tree, Yggsdrasil, and thus recalling Tirian's time on the ash tree. Below is the land of the dead, and it differs markedly from the portrayals of the afterlife by MacDonald, Cooper, Nichols, and Lewis. It owes many of its details to "Mahlindji's Ride with Wulgaru" recounted in W. E. Harney's Tales from the Aborigines; Wrightson's elaborations, however, resemble details from the Greek vision of Hades and are subsequently very similar to Le Guin's vision of the land of the dead. Like both the Greek Hades and Earthsea's dry land, the land of the dead has little that is good or joyful to offer, thus presenting the afterlife as an undesirable goal in and of itself. The dead are literally and figuratively lifeless; they stand in a huge crowd, "listless and drooping" with "hopeless faces" (141), "darkened eyes" and "empty voices" (141). Unlike those of Earthsea's dry land, however, Wulgaru's dead are not completely devoid of emotion or action. Jimmy Ginger, the stranger from the east whose death starts Wirrun's final endeavour, is "bewildered" (140, 143) and when Wulgaru accuses Wirrun of breaking a law, the dead attack Wirrun. Their action shows both their potential for new life and the degree to which the laws of the land are important in this Secondary World, for even the spirits of the dead enforce those laws.

As in Earthsea, the land of the dead has close connections with the unconscious, and Wirrun's journey to it allows him to integrate the archetype of the self. Wulgaru's domain is a part of the mortal world, as the unconscious is part of the conscious, but the land of the dead is not visible, just as the realm of the unconscious is not always apparent to the conscious. When Wirrun returns from the land of the dead, he sees it overlaying the landscape of life: "That other dreary plain was gone . . . yet when he thought of it it was there for a moment, shimmering at the edges like vanishing desert water" (151-52). Wirrun first perceives the land of the dead as a "wide and dreary plain," but it "shimmer[s] a little like the magic waters of the desert" (140). The "vanishing," "magic" waters of the desert are mirages, and the repeated image conveys the sense that any life in the land of the dead is as illusory as a mirage is in the world of the living, but it also indicates the unfulfilled potential for life, thus connecting with the archetypes of the unconscious awaiting personification in the conscious world.

In the land of the dead, Wirrun fulfills his social duty and accomplishes the transformation of his identity in two distinct battles with Wulgaru. The battles test Wirrun mentally and physically and demonstrate that the process of maturation can be extremely demanding, just as Ged's struggle to close the rift shows in The Farthest Shore. The first battle starts as a test of Wirrun's knowledge of the laws and of his rights. Three times Wulgaru calls into question matters of the law judged by different spirits. Wulgaru does not directly question Wirrun but rather addresses him as one who has broken laws, thus inciting the spirit judges to attack Wirrun. First he addresses Wirrun as "'Man of the east who mated with the Yunggamurra of the west'" (142), implying that such a marriage is improper because it was a doubly mixed marriage, both between a man and a spirit and between beings from different territories. Wirrun answers that the magic has not swallowed him; instead, he has grown and will continue to grow, an answer that satisfies the spirit in charge of such matters, the smoke-hawk, Kurakun (136, 142). Wulgaru then implies that Wirrun has transgressed the laws of place by seeing the sacred place of a territory not his own (142). Wirrun replies that he has the right to all countries, and all places within those countries, and he takes the right from those who sent him (142), and that right is asserted by the "long coarse hair as black as the Lundji's. A hair of the Jugi" (143), a spirit dog that helped Wirrun (45). Wirrun's success establishes his status as a hero for the entire land. Wulgaru's third challenge questions Wirrun's right to be in the land of the dead before his death (143). Wirrun responds with a challenge of his own, naming Wulgaru the breaker of a law bigger than Wulgaru's. Wirrun calls "'on all the powers of this country to send this spirit [Jimmy Ginger] home'" (144). The fire burning in Wulgaru's cave momentarily dies down, indicating Wulgaru's loss of that larger power, and Jimmy Ginger disappears. Wirrun has won that battle, for Wulgaru admits: "'if the powers of the country take from me the ghost of the eastern dreaming how can I hold any other but my own? You have turned my country on me. It will hold me to the law for all time'" (144-45). Having passed those three tests, Wirrun achieves the goal of the first part of the quest Ko-in gave him, that of restoring the balance of the land, thus appeasing its spirits. As well, Wirrun has altered Wulgaru, changing the extent of his powers; thus the conscious alters the unconscious. Wirrun now has to face the second part of the quest in which he must "'find out who and what'" he is (145) and establish his own balanced self.

In contrast with the first battle, which is essentially a verbal battle of wits, the second is a physical battle for Wirrun's psychological identity. During the battle, they fight initially as equals, first "like two spirits," then "like two strong men" (147), demonstrating that they both encompass the unconscious and the conscious levels of existence. Wirrun, however, cannot maintain the battle on the unconscious level. Soon they fight "like man and power," and Wirrun begins to weaken until he becomes "nothing" and slides "away into some long winding dark" (147): the unconscious overcomes and claims him. Despite his apparent defeat as he loses consciousness, Wirrun feels he has achieved a victory by setting "free the captive ghosts" (148). That is a victory for the public persona only, and the Moomba, spirits who "'draw the life from men'" (136), seize him, indicating the death of that persona; Wirrun goes to sleep, further indicating the persona's death. He wakes up tied in a grass net in the cave of the dead, and "The heaviness of death" oppresses him so that "nothing came between him and his fear" (148). Von Franz says that such imprisonment "is a symbol of the Self, but only as long as fear of the Self still prevails" (120). The fear he feels nearly overwhelms Wirrun (148), but as he lies there, he begins to remember his life. In particular, he remembers "the love of Ko-in, the trust of Ularra, the faith of the golden Yunggamurra" (148), who are his friends, but they are also the archetypes of his psyche: the wise old man, the shadow, and the anima. His recognition of those archetypes indicates that Wirrun no longer fears the unconscious but accepts and relies on it, for in remembering them, he realizes that "He was not yet nothing. He knew himself" (148; emphasis added). He names himself simply as self--"I am"--and so frees himself from his imprisonment (149).

His ego identity is no longer the dominant part of Wirrun's identity, and, ironically, at the very moment he frees himself from it, his physical death occurs, for the body Murra guards turns to stone. That change indicates his physical body's connection to his ego identity and to the earth-bound and consciousness-bound nature of that identity. As Wulgaru tells him before he leaves the land of the dead, Wirrun has not been "destroyed . . . like another man" (151), but, as Wulgaru earlier warned him, he has changed (124). Wirrun has "grown out of now into forever" (153), becoming part of the larger world of the unconscious realm, the realm of non-linear time. Yet he is not just spirit, for he can feel hunger and still possesses a physical being (152), even if not his original body. Thus, his new identity physically represents his embodiment as the archetype of the self that bridges the two realms, the physical and the spiritual, the conscious and the unconscious.

As the embodiment of the self, Wirrun gains a new level of existence, but at a cost. As he leaves the cave of the dead, he feels "more fully alive than he had ever felt" (150), and once he departs Wulgaru's realm, he feels "the power and fullness of living" (152), an indication of the presence of the self (Jung, Man and His Symbols 199). Like Arren returning from the dry land, Wirrun is no longer susceptible to threats because he has faced and overcome the greatest fear a person can face, the fear of annihilation. As he re-enters Wulgaru's cavern, Wirrun feels "no awe or triumph" but, rather, feels pity for Wulgaru because he has no power of his own (150). However, when Wirrun realizes that his body has been transformed, he feels "a great tearing pang that he had lost the companionship of men, and of desolation that he was free and homeless, a being without a place" (153). The cost for Wirrun is the loss of his social self; he shuns the social world, talking with friends, "but when a stranger came near he went away quickly" (155). However, that loss of involvement in the larger society of the People is replaced by his remarriage to Murra and by his involvement with the land itself. His transformation to living "behind the wind" (153) means that he and Murra both exist on a similar plane, neither tied to their origins, for she is the Yunggamurra who "broke free on her own and got turned a bit by the sun.

A gold Yunggamurra" whose sisters can no longer claim her (154). Therefore, they are able to establish a new marriage in which each is a whole being, achieving a new level of integration. Further, their marriage itself represents a balance between the conscious and the unconscious. Murra represents the light and feminine, whereas Wirrun represents the dark and masculine; thus, their marriage represents the quaternity of the self. Their life will consist of seeing "'rivers and hills and forests,'" of riding "'wind and waterfalls,'" and of eating "'fish . . . turtle eggs or a rabbit'" (155). They are nomads living from the land, but they are also of the land, for one has "turned gold and the other to stone" (155). They have, as Fordham describes the individuated person, realized their connection "with all living things, even the inorganic matter of the cosmos itself" (An Introduction to Jung's Psychology 78).

Wrightson strikes a balance between Lewis's Christian vision and Le Guin's secular humanist view. Wirrun's sacrifice returns his world to balance and harmony and ultimately results in his reward. In losing his identity as Hero, with its close ties to the world of consciousness, he gains a freedom; he actually is a hero, rather than just bearing the title. His literal, physical death does not lead him to some transcendent realm, as Tirian's does, but like Tirian's death, Wirrun's is a transition to a new level of existence. His new identity is similar to Tirian's in that Wirrun is an immortal; yet, he stays in the mortal world and gains pleasure from it. Wrightson presents an essentially humanist view of life and growth, as Le Guin does, but with Wirrun's transcendence, she presents death itself in a more optimistic way than Le Guin. Ged's transformation occurs through his figurative death only, for in the philosophy of

Earthsea, actual death is an end to personal identity. Wirrun's actual death leads to his new, fulfilling life. Although all the fantasists present death as a metaphor for change, Wrightson, like MacDonald, Cooper, Nichols, and Lewis, portrays actual death as a transition in the larger process of maturation, a process that ideally involves not only self-fulfillment, but also recognition and appreciation of the power in the natural world.

Conclusion

All literature is ideological; we cannot escape ideology, for, as Hollindale points out, "it is a climate of belief" not a "political policy" (Ideology and Children's Literature 19). Children's literature, especially in its concern with issues surrounding maturation, clearly depicts elements of its society's ideology, for growing up is, from an ideological point of view, a process of acquiring attitudes and behaviour that society deems appropriate. In presenting views of ideal maturation, children's literature provides its audience with beliefs about life itself. Throughout its history, children's literature has consistently presented life as teleological, as possessing both purpose and meaning. The expression of that teleology has, however, changed. Generally, the shift has been from a sacred vision based upon Judeo-Christian belief to a secular vision based upon psychological, and, to a more limited extent, multicultural views of the world.

Attitudes to death and the afterlife are excellent indicators of a society's underlying ideology, for they reveal people's greatest fears and hopes. Death ends everything we know, and what lies beyond death is a mystery. Thus, as Stannard notes, death may well have been "the primary source of religion" (4), as people sought to cope with the nothingness that seemed to surround life. Jonathan Rebeck of Peter S. Beagle's A Fine and Private Place (1960) observes that, "'In our society, you have two choices, two possible beliefs. Either you go somewhere after you die, or you don't'" (258). Historically, Western society has chosen the more optimistic view, favouring another existence, although visions of the afterlife have not always been entirely optimistic. Even now, as Milton Gatch points out, when most of contemporary society has "lost . . . faith in the doctrine of immortality," the doctrine still exists, for "we have no other way to deal with or to explain the phenomenon of death" (Death: Meaning and Mortality in Christian Thought and Contemporary Culture 15). Positing the existence of an afterlife is a way of seeking meaning for both life and death and thus connects with the teleological nature of most children's literature. The range of possible afterlives in these fantasies reflects changing visions of our relationship to the world and thus changing views of maturation. They clearly present visions of ideal maturation that reveal the changing ideologies of the twentieth century.

The concept of maturation both reflects ideology and is dependent for definition upon ideology; over the past three centuries, that definition has undergone changes. Among those changes has been the weakening of the dominance of Christianity, a weakening that has allowed alternate perceptions of the world's structure. A result of those changes is the need to define maturation as something other than being a good Christian in order to achieve Heaven. Profound changes in the definition began in the mid-nineteenth century, when Romanticism, with its emphasis on human endeavour as an important element of growth, began to influence children's literature; the humanist focus of Romanticism did not necessarily negate Christian belief, but it did replace the view of maturation as a purification of self to satisfy some higher being with a view that focuses on realizing the self in order to live a full and satisfying life within the mortal realm.

The Romantic influence introduced the humanist element to visions of ideal maturation; however, it did not remove the spiritual element of such development. The fantasies depicting death and the afterlife clearly promote a view of maturation in which "the unique and irrepressible, and quite incommunicable Self is the core of maturity and the path of its attainment" (Kiefer 87). The emphasis on the inner self unites all these fantasies, for regardless of the expression of teleology within any of them, they all propose that maturation is the realization of inner potential, whether that potential exists in the soul or the psyche, terms that express the same spiritual element. This view of maturation is indeed that of an ideal, for generally, "In modern times . . . we tend to equate . . . maturity with the achievement of 'normal' adulthood" (Kiefer 92), that is to say, adulthood as a biological attainment. These fantasies firmly establish maturation as much more than a biological process. Of the fantasists I discuss, Nichols most clearly articulates this position. Espousing what she calls the Romantic world-view, which she also calls a religious view ("Fantasy and Escapism" 24), she names the dominant culture Rationalist Materialism; she lists as chief among its characteristics the tendency to consider "Moral values . . . a sophisticated elaboration of elemental drives like hunger, sex, and the herd instinct; these values are basically expedient in nature"; she also notes its belief that "Physical reality is all that exists" ("Fantasy: the Interior Universe" 44). Her fiction, she says, works against such a view, a statement that applies to all the fantasists I discuss. They create fictional worlds in which maturation is more than physical development because it involves spiritual and moral development. They indeed seek to portray an ideal.

To a large extent, genre supports the view of maturation these works present. Fantasy's antecedents, myth and romance, are moral forms that inevitably deal with the formation of the spirit, and fantasy inherits that view of maturation as necessarily involving spiritual development. Furthermore, fantasy is a genre that has historically concerned itself with discussion of the metaphysical and with positing a moral and ordered universe. Within children's literature, it is, in fact, the genre that most frequently and most obviously presents the world as teleological. In the fantasy world, difficulties and loss are meaningful, and events do lead to the accomplishment of good. Most importantly, however, the form allows the fantasist, the reader, and the characters within the fantasy to examine important questions about our very existence: "The fundamental purpose of serious fantasy is to comment upon the real world and to explore moral, philosophical and other dilemmas posed by it" (Swinfen 231). Fantasy promotes discussion of the metaphysical because it has the freedom to "depart from consensus reality" (Hume 21) and portray fictional worlds in which magic, representative of numinous power, is a reality. Fantasy can thus, in its Secondary Worlds, make concrete that which, in the Primary World, is abstract and knowable only through faith. In actualizing the abstract, fantasy operates in a secular world as a way of expressing belief that previously found expression in religion.

Carl Jung's psychological theories provide a useful framework in which to examine how these fantasies take the place formerly held by religion, for Jung's theory of archetypes bridges the sacred and the secular expressions of spiritual maturation and allows us to evaluate maturation despite the changes in its expression. Jung felt that

Western society needed to pay attention to matters of the spirit because "metaphysical views are of the utmost importance for the well-being of the human psyche" (The Structure and Dynamics of the Psyche 297). He looked to myth and to world religions for examples of spiritual growth, and from them, he developed his theory of archetypes, the recurring patterns and images with which the human psyche expresses itself. Jung calls the journey of development individuation, in which one encounters and integrates a variety of archetypes which embody spiritual impulses within the unconscious until a balance develops between the conscious and the unconscious. Furthermore, he perceives life as a parabola, during which, ideally, one forms first a social identity and then a spiritual identity of balance and wholeness. These patterns of development are apparent in all the fantasies depicting death and the afterlife and thus provide a basis upon which to evaluate the fantasies' depictions of maturation. These fantasies also share Jung's conviction that the traditional Western religions no longer effectively convey their lessons about and guidelines for maturity. Jung points to the many different spiritual movements of the early twentieth century, such as "spiritualism, astrology, Theosophy, parapsychology," as indications that people are searching for new ways to experience psychologically necessary spiritual development (Civilization in Transition 83).

Contemporary fantasies depicting death and the afterlife continue that search by using multiple sources to express the teleology underlying ideal maturation. They draw upon different systems of belief, mythology, and philosophy to create their Secondary Worlds. The fantasies I discuss use sources as varied as Hinduism and Buddhism, Celtic folklore and mythology, Taoism and pre-Christian mythology, and Australian Aboriginal folklore. The fantasists frequently alter their sources to meet artistic needs, but they are obviously searching for alternate ways to portray a moral and meaningful universe. Such interest in other cultures probably began with the first New World explorers, but it became most obvious with the Romantics, who, in their efforts to "save the overview of human history and destiny, the experiential paradigms, and the cardinal values of their religious heritage," sought to "reconstitut[e] them in a way that would make them intellectually acceptable, as well as emotionally pertinent" (Abrams, Natural Supernaturalism 66). In addition to looking to human genius and to nature, they also looked to the possibilities offered by other cultures. Twentieth-century fantasists follow their lead and use the trappings of other cultures to support systems of thought that are essentially ageless but need renewed expression.

As well as renewing the expression of the metaphysical elements of growth, contemporary fantasies reflect changes in the sociological elements of contemporary ideology. The twentieth-century disillusionment with traditional structures and the desire to recognize multiplicity in the world are apparent in a movement away from Eurocentric settings, in depictions of non-white characters, and in attempts to portray female development as important in itself rather than necessary for male approval. The fantasists I discuss make some definite attempts to encompass a wider and more flexible view of the world. MacDonald, as the sole Victorian, might seem the most likely candidate for a narrow vision of the world; he uses European settings and does not attempt to depict characters other than white Europeans. He presents women as mothers and daughters, but given the time in which he wrote, this is hardly surprising. In fact, given its time, MacDonald's presentation of women as strong individuals who have their own growth to undergo is positively enlightened. In "The Golden Key," he writes on such an archetypal and symbolic level that it is difficult to discuss its sociological ramifications; the Christian elements of his philosophy are much clearer in At the Back of the North Wind, which is at times preachy about the appropriate behaviour of a true Christian soul in the mundane world. MacDonald's fantasies, however, always present the process of growth as an internal struggle; if there is an enemy, it lies within oneself, and so, on the whole, MacDonald avoids the narrow ideological pit into which C. S. Lewis falls.

The most narrow views of the world come, surprisingly, from Lewis and from Susan Cooper, two twentieth-century writers. Lewis does set some of his Narnia adventures in Calormene, a desert country resembling India or the Middle East. However, Lewis is a prime example for Said's claim in Orientalism that Western writers portrayed the East in an attempt to maintain Western domination over it (3). Lewis portrays Calormene as the dry, sterile, evil antithesis of the verdant, English countryside of Narnia. As I note in my discussion of Lewis, he also portrays his characters in a stereotypical manner that is generally no longer acceptable in Western society. Black/white dichotomies such as those Lewis portrays have not, unfortunately, disappeared from Western society; Lewis, however, presents his racism without question, and in that he is markedly different from the other fantasists discussed in this dissertation. Even Cooper, who, alone of the post-mid-century writers I discuss, sets her fantasy in a basically European setting, avoids such a stereotypical use of race. Although she minimizes the significance of that element of her characters throughout Seaward, Cooper does make a nod in the direction of a multi-racial world with the characters of Westerly, who is dark-skinned, and Cally, who is a "lily-white northerner" (101).

Neither Lewis nor Cooper should wins awards for their presentation of women, either. Lewis, while using girls as central characters in The Chronicles of Narnia, places them largely in roles that highlight their passive, loving acceptance of Aslan. In The Last Battle, Jill's role as a guide is brief and there is little or no indication of her growth. This is another case in which Lewis's concentration on depicting the Apocalypse overwhelms his presentation of any growth in his characters, so he may have an excuse for his failure. Lewis's failures in his fantasies are generally a result of his singleminded aims. Every element in The Last Battle reinforces Lewis's Christian, didactic purpose. Judged in terms of that purpose, The Last Battle is a success; judged by current sociological beliefs, it is severely flawed. Cooper has less excuse for the flaws in Seaward; her continual depiction of Cally as passive and incapable of caring for herself ignores all that women in Western society have been trying to achieve since Lewis wrote The Chronicles of Narnia. Cooper may be attempting to portray independence and self-development as important, but in her portrayal of Cally, the novel fails. Cooper's failings seem a result of her inability to create a coherent ideological system that creation of a Secondary World demands. She tries to cover too many bases, and the result is a faulty Secondary World in which the ideology is confused and confusing and the sociological ramifications are objectionable.

Where Lewis and Cooper fail, Nichols, Le Guin, and Wrightson generally succeed; all three create fictional worlds that embrace the multiplicity of the Primary World, and all three depict either protagonists or important secondary characters who are not white. Nichols does this most obviously by depicting Heaven as a conglomerate of different cultures on Earth: English, Native Canadian, Chinese, Egyptian; she includes them all as elements that create a whole. Nichols continues that multiplicity with her characters. Paul, a Chinese man, is Margaret's chief guide and her true love, and Margaret's visions of her past lives demonstrate that she herself has been many different races.

Le Guin was one of the first fantasists to embrace ideas of multiplicity in her fiction. She removes Earthsea from this world completely, and has Ged encounter a variety of cultures and attitudes towards life in his travels. Ged is copper-skinned, slight, and dark-haired; if he were in the Primary World, he would probably be a native North American. He is not, however, identified as belonging to any Primary World race; he is a Gontishman. As such, the minority he belongs to is that of an impoverished backwater community; in fact, the white people in Earthsea are regarded as an oddity, and when Ged is the chief focus, the white people become other, a point of view quite different from that in The Chronicles of Narnia. Throughout the Earthsea series, however, Le Guin consistently presents people of different colours, and the main differences between them lie in social customs rather than in inherent racial characteristics.

Wrightson continues the movement towards multiplicity. All of her novels are set in Australia, a landscape that is completely unlike the European, and one that previously had little place in children's fantasy. Wrightson attempts a similar reassessment of racial hierarchy by presenting an Aboriginal Australian as hero, but she does not go quite as far as Le Guin in wiping out racial discrimination. Because she creates Wirrun's world by revealing the supernatural that supposedly underlies the mundane Australia, Wrightson does not have the freedom to shift point of view that Le Guin has. Instead, she changes the perspective of the existing social hierarchy so that connection with the natural world is more valuable than economic success. Thus, the white people in Australia, who are unable to comprehend the true strength of the land, are at the bottom of the hierarchy, whereas the People, the Aborigines, who do value the land, are at the top. Such an inversion maintains the existing social systems of the Primary World and thus does not accomplish quite the same re-focusing of perception that Le Guin achieves with Earthsea; however, it does mark a shift in the nature of the fantasy hero. Wirrun is not the pure white hero battling the dark forces of evil; he is a hero for a Primary World that is less accepting of binary oppositions and for a world in which heroes do not vanquish evil but recognize and assimilate it, making both themselves and their world integrated, balanced wholes.

Another sign of shifting ideology and recognition of multiplicity is the portrayal of women; these three authors attempt to portray women as individuals undergoing their own growth independent of male approbation. Nichols does this most obviously by making Margaret and her growth the central element of Song of the Pearl. Le Guin and Wrightson present secondary female characters, Tenar and Murra, who undergo their own growth. Interestingly, all three writers portray marriage as an important element of growth, but they do not present it as the reward for female development. Rather, they all introduce marriage as the natural outcome of having undergone growth and achieved maturation. It represents psychological and social integration for both females and males, rather than the ultimate goal of female maturation. This is true of Nichols, who promises a marriage between Margaret and Paul, and of Wrightson, who portrays Murra's journey of development as necessarily separate from Wirrun's, although they eventually integrate their lives. Le Guin is actually the weakest in portraying female characters, but only in the original three books of her series. In "'High Fantasy' in America," Lois R. Kuznets actually accuses Le Guin of being anti-feminist (32). Le Guin addresses the weakness in Tehanu, which is strongly feminist and ends with Tenar and Ged integrating in a union that balances their talents and skills. These depictions of female development add to the sense that the world consists of more than the development of white European males. The emphasis on multiplicity, while showing that the world is a place of diversity, reinforces the importance of spiritual growth, for in that growth lies a commonality that can heal the fragmented nature of the world. The marriages in these fantasies reinforce that message of unity, and, in this way, the fantasies are implicitly didactic.

These fantasies demonstrate that didacticism is not dead; it is reincarnated as encouragement rather than threat or enforcement. Children's literature has traditionally presented views of growing up to its audience, and death and the afterlife have historically played important roles in those views. Fantasies depicting death and the afterlife thus continue a tradition that has largely disappeared in other forms of children's literature. The overt didacticism that marked the earliest children's literature presenting death and the afterlife has disappeared, but discussions of death and the afterlife are still tools of socialization. The fantasies depicting death and the afterlife encourage spiritual growth, and they continue the tradition of presenting life, death, and the afterlife as integral parts of a larger, teleological process of growth. They do, however, change the expression of that teleology. They present visions of the world, both its metaphysical and sociological realms, that look beyond the Christian, European world of pre-twentieth-century Western children's literature. With these expanded visions, modern fantasists are responding to the frequently nihilistic and fragmented nature of twentieth-century Western society. They diffuse fear of death by presenting optimistic visions of the afterlife, and they encourage unity with all people; at the same time, they encourage unity within oneself.

Despite the changing expression of teleology, maturation is still the central concern of most children's literature. Death and the afterlife are, in these fantasies, realities of life that must be acknowledged; that acknowledgement is necessary to maturation. Death and the afterlife are also tropes for elements of the process of growth: death is a transition and the afterlife is a site of education and development. In presenting death and the afterlife both literally and figuratively, these fantasies seek to assure their readers that death is not an end to personal identity, and in so doing, they encourage their readers to view death and the afterlife as integral parts of growing up, which is a process of continually reassessing and renewing identity. These fantasies continue the view that George MacDonald originally stated in "The Golden Key": death and the afterlife are not ends of a process. Modern fantasies depicting death and the afterlife insist that ideal maturation is a continual, spiritual process of developing identity that leads not to destruction but to "only more life."

Works Cited

Abrams, M. H. A Glossary of Literary Terms. 5th ed. Fort Worth: Holt, 1988.

---. Natural Supernaturalism: Tradition and Revolution in Romantic Literature. New York: Norton, 1971.

Abramson, Jane. "Facing the Other Fact of Life: Death in Recent Children's Fiction." School Library Journal 21.4 (1974): 31-33.

Alcott, Louisa May. Little Women. 1868. New York: Dell, 1987.

Alexander, Lloyd. "Truth About Fantasy." Top of the News 24 (1968): 168-174.

Alighieri, Dante. Inferno. Trans. John D. Sinclair. New York: Oxford UP, 1961. Vol. 1 of The Divine Comedy. 3 vols.

---. Purgatorio. Trans. John D. Sinclair. New York: Oxford UP, 1961. Vol. 2 of The Divine Comedy. 3 vols.

Avery, Gillian. Nineteenth Century Children: Heroes and Heroines in English Children's Stories. London: Hodder, 1965.

Barbour, Douglas. "On Ursula LeGuin's 'A Wizard of Earthsea.'" Riverside Quarterly 6 (April 1974): 119-123.

Barfield, Owen. "Introduction." Light on C. S. Lewis. Ed. Jocelyn Gibb. London: Geoffrey Bles, 1965. ix-xxi.

Beagle, Peter S. A Fine and Private Place. 1960. The Fantasy Worlds of Peter S. Beagle. New York: Del Rey, 1978.

Benjamin, Walter. "The Storyteller." Illuminations. Trans. Harry Zohn. New York: Harcourt, 1955. 83-109.

Berndt, Ronald M., and Catherine H. Berndt. The World of the First Australians. Canberra: Aboriginal Studies, 1988.

Bettelheim, Bruno. The Uses of Enchantment. 1975. New York: Vintage, 1989.

Bittner, James W. Approaches to the Fiction of Ursula K. Le Guin. Ann Arbor: UMI, 1984.

Burnett, Frances Hodgson. A Little Princess. 1905. New York: Platt, 1967.

Butler, Francelia. "Death in Children's Literature." Children's Literature 1 (1972): 104-124.

Cameron, Eleanor. "High Fantasy: 'A Wizard of Earthsea.'" The Horn Book 47 (1971): 129-138.

Campbell, Joseph. The Hero of a Thousand Faces. 2nd ed. Princeton: Bollingen, 1968.

---. The Power of Myth. New York: Doubleday, 1988.

Carpenter, Humphrey. The Inklings. London: Allen, 1978.

---. Secret Gardens: A Study of the Golden Age of Children's Literature. London: Unwin, 1985.

Carpenter, Humphrey, and Mari Prichard. The Oxford Companion to Children's Literature. Oxford: Oxford UP, 1985.

Cavendish, Richard. A History of Magic. New York: Taplinger, 1977.

Chennakesavan, Saravati. A Critical Study of Hinduism. Bombay: Asia, 1974.

Christie-Murray, David. Reincarnation: Ancient Beliefs and Modern Evidence. London: David, 1981.

Cirlot, J. E. A Dictionary of Symbols. Trans. Jack Sage. London: Routledge, 1962.

Cooper, J. C. An Illustrated Encyclopedia of Traditional Symbols. London: Thomas, 1978.

Cooper, Susan. "Escaping into Ourselves." Celebrating Children's Books. Ed. Betsy Hearn and Marilyn Kaye. New York: Lothrop, Lee and Shephard, 1981. Rpt. in Fantasists on Fantasy. Ed. Robert H. Boyer and Kenneth J. Zahorski. New York: Avon, 1984. 280-84.

---. "Newbery Award Acceptance." The Horn Book 52 (1976): 361-66.

---. "Preserving the Light." Magpies 2 (May 1988): 5-9.

---. Seaward. New York: Atheneum, 1983.

---. Silver on the Tree. 1977. New York: Atheneum, 1982.

Crowe, Edith L. "Integration in Earthsea and Middle-earth." San José Studies 14 (1988): 63-80.

Dawson, Jean I. "Fantasy in the Post-Christian Era--Some Comments on the Novels of Susan Cooper and Ursula Le Guin." Orana 20 (1984): 161-168.

Demers, Patricia. Heaven on Earth: The Form of Moral and Religious Children's Literature, to 1850. Knoxville: U of Tennessee P, 1993.

Dusinberre, Juliet. Alice to the Lighthouse: Children's Books and Radical Experiments in Art. New York: St. Martin's, 1987.

Egoff, Sheila A. Thursday's Child: Trends and Patterns in Contemporary Children's Literature. Chicago: ALA, 1981.

---. Worlds Within: Children's Fantasy from the Middle Ages to Today. Chicago: ALA, 1988.

Elkin, A. P. The Australian Aborigines: How to Understand Them. Sydney: Angus, 1945.

Epic of Gilagamesh. Trans. N. K. Sandars. Rev. ed. Harmondsworth: Penguin, 1972.

Esmonde, Margaret P. "Beyond the Circles of the World: Death and the Hereafter in Children's Literature." Webs and Wardrobes: Humanist and Religious World Views in Children's Literature. Ed. Joseph O'Beirne Milner and Lucy Floyd Morcock Milner. Lanham: UP of America, 1987. 34-45.

---. "The Master Pattern: The Psychological Journey in the Earthsea Trilogy." Ursula K. Le Guin. Ed. Joseph D. Olander and Martin Harry Greenberg. New York: Taplinger, 1979. 15-35, 225.

Faulkner, Peter. Humanism in the English Novel. London: Elek/Pemberton, 1976.

Flew, Antony. A Dictionary of Philosophy. Rev. 2nd ed. New York: St. Martin's, 1979.

Ford, Paul. Companion to Narnia. San Francisco: Harper, 1980.

Fordham, Frieda. An Introduction to Jung's Psychology. 3rd ed. Harmondsworth: Penguin, 1966.

Frye, Northrop. Anatomy of Criticism: Four Essays. Princeton: Princeton UP, 1957.

Gatch, Milton McC. Death Meaning and Mortality in Christian Thought and Contemporary Culture. New York: Seabury, 1969.

Gettings, Fred. The Book of the Tarot. London: Triune, 1973.

Goldie, Terry. Fear and Temptation: The Image of the Indigene in Canadian, Australian, and New Zealand Literature. Kingston: McGill-Queen's UP, 1989.

Goodrich, Peter. "Magical Medievalism and the Fairy Tale in Susan Cooper's The Dark is Rising Sequence." The Lion and The Unicorn 12.2: 165-77.

Graves, Robert. The White Goddess. London: Faber, 1961.

Green, Miranda. The Gods of the Celts. Gloucester: Sutton, 1986.

Hamilton, Edith. Mythology. 1942. New York: Signet, 1969.

Harney, W. E. Tales from the Aborigines. London: Hale, 1959.

Harpur, Tom. Life After Death. Toronto: McClelland, 1991.

Hein, Rolland. The Harmony Within: The Spiritual Vision of George MacDonald. Grand Rapids, MI: Christian UP, 1982.

Hogg, James. "Kilmeny: The Thirteenth Bard's Song." The Queen's Wake: A Legendary Poem. 6th ed. Edinburgh: Blackwood, 1819. 176-197

Hollindale, Peter. Ideology and the Children's Book. Stroud, Glos.: Thimble, 1988.

Hume, Kathryn. Fantasy and Mimesis: Responses to Reality in Western Literature. New York: Methuen, 1984.

Humphreys, Christmas. Karma and Rebirth. London: Curzon, 1983.

Ingamells. Rex. "Conditional Culture." The Writer in Australia: A Collection of Literary Documents, 1856 to 1964. Ed. John Barnes. Melbourne: Oxford UP, 1969. 245-265.

Inglis, Fred. The Promise of Happiness: Value and Meaning in Children's Fiction. Cambridge: Cambridge UP, 1981.

Janeway, James. A Token for Children: Being An Exact Account of the Conversion, Holy and Exemplary Lives, and Joyful Deaths of Several Young Children. (1672). Classics of Children's Literature 1621-1932: A Collection of 117 titles reprinted in photo-facsimile in 73 volumes. New York: Garland, 1977.

Jung, C. G. Aion: Researches into the Phenomenology of the Self. Trans. R.F.C Hull. 2nd ed. Bollingen Series XX. Princeton: Princeton UP, 1967. Vol. 9.2 of The Collected Works of C. G. Jung. 20 vols. 1957-1979.

---. Alchemical Studies. Trans. R.F.C. Hull. Bollingen Series XX. Princeton: Princeton UP, 1967. Vol. 13 of The Collected Works of C. G. Jung. 20 vols. 1957-1979.

---. The Archetypes and the Collective Unconscious. Trans. R.F.C. Hull. 2nd ed. Bollingen Series XX. Princeton: Princeton UP, 1968. Vol. 9.1 of The Collected Works of C. G. Jung. 20 vols. 1957-1979.

---. Civilization in Transition. Trans. R.F.C. Hull. 2nd ed. Bollingen Series XX. Princeton: Princeton UP, 1970. Vol. 10 of The Collected Works of C. G. Jung. 20 vols. 1957-1979.

---. Man and His Symbols. London: Aldus, 1964.

---. Memories, Dreams, Reflections. Trans. Richard and Clara Winston. Ed. Aniela Jaffé. Rev. ed. New York: Vintage, 1989.

---. Mysterium Coniunctionis. Trans. R.F.C. Hull. 2nd ed. Bollingen Series XX. Princeton: Princeton UP, 1963. Vol. 14 of The Collected Works of C. G. Jung. 20 vols. 1957-1979.

---. Psychology and Religion: West and East. Trans. R.F.C. Hull. London: Routledge, 1958. Vol. 11 of The Collected Works of C. G. Jung. 20 vols. 1957-1979.

---. The Structure and Dynamics of the Psyche. Trans. R.F.C. Hull. 2nd ed. Bollingen Series XX. Princeton: Princeton UP, 1969. Vol. 8 of The Collected Works of C. G. Jung. 20 vols. 1957-1979.

---. Symbols of Transformation: An Analysis of the Prelude to a Case of Schizophrenia. Trans. R.F.C. Hull. 2nd ed. Bollingen Series XX. Princeton: Princeton UP, 1967. Vol. 5 of The Collected Works of C. G. Jung. 20 vols. 1957-1979.

---. Two Essays on Analytical Psychology. Trans. R.F.C. Hull. 2nd ed. Bollingen Series XX. Princeton: Princeton UP, 1966. Vol. 7 of The Collected Works of C. G. Jung. 20 vols. 1957-1979.

Kalupahana, David J. Buddhist Philosophy: A Historical Analysis. Honolulu: UP Hawaii, 1976.

Kiefer, Christie W. The Mantle of Maturity: A History of Ideas About Character Development. New York: State U of NYP, 1988.

Kimmel, Eric. "Beyond Death: Children's Books and the Hereafter." The Horn Book 56 (June 1980): 265-273.

Kramer, Samuel. The Sumerians. Chicago: U of Chicago P, 1963.

Kurtz, Paul. In Defense of Secular Humanism. Buffalo, NY: Prometheus, 1983.

Kuznets, Lois R. "'High Fantasy' in America: A Study of Lloyd Alexander, Ursula LeGuin, and Susan Cooper." The Lion and The Unicorn 9 (1985): 19-35.

Leach, Maria, and Jerome Fried, eds. Funk and Wagnall's Standard Dictionary of Folklore, Mythology, and Legend. San Francisco: Harper, 1972.

Lee, Jung Young. Death and Beyond in the Eastern Perspective. London: Gordon, 1974.

L'Engle, Madeleine. A Ring of Endless Light. New York: Dell, 1980.

Le Guin, Ursula K. "The Child and The Shadow." Language of the Night 59-71.

---. "Dreams Must Explain Themselves." Language of the Night 47-56.

---. "From Elfland to Poughkeepsie." Language of the Night 83-96.

---. The Farthest Shore. 1972. New York: Atheneum, 1974.

---. "Ketterer on The Left Hand of Darkness." Science-Fiction Studies 6 (July 1975): 137-139.

---. The Language of the Night. Ed. Susan J. Wood. New York: Putnam's, 1979.

---. "Myth and Archetype in Science Fiction." Language of the Night 73-81.

---. Tehanu. New York: Atheneum, 1990.

---. The Tombs of Atuan. 1971. New York: Atheneum, 1977.

---. A Wizard of Earthsea. Oakland: Parnassus, 1968.

Lenz, Millicent. "Humanity and Nature in Patricia Wrightson's The Ice is Coming." Webs and Wardrobes: Humanist and Religious World Views in Children's Literature. Ed. Joseph O'Beirne and Lucy Floyd Morcock Milner. Lanham: UP of America, 1987. 123-133.

Lewis, C. S. The Great Divorce. 1946. London: Fontana, 1972.

---. The Last Battle. London: Bodley, 1956.

---. The Lion, The Witch, and the Wardrobe. London: Bles, 1950.

---. The Magician's Nephew. London: Bodley, 1955.

---. "Sometimes Fairy Stories May Say Best What's to be Said." Of Other Worlds. Ed. Walter Hooper. London: Bles, 1966.

---. The Voyage of the Dawn Treader. London: Bles, 1952.

---. "The Weight of Glory." The Weight of Glory and Other Addresses. New York: MacMillan, 1980. 3-32.

Lowentrout, Peter M. "The Influence of Speculative Fiction on the Religious Formation of the Young: A Preliminary Statistical Investigation." Extrapolation 28 (1987): 345-359.

MacCulloch, J. A. The Celtic and Scandinavian Religions. London: Hutchinson's, [1948].

MacDonald, George. At the Back of the North Wind. 1871. Classics of Children's Literature 1621-1932: A Collection of 117 titles reprinted in photo-facsimile in 73 volumes. New York: Garland, 1976.

---. A Dish of Orts. London: Dalton, 1908.

---. "The Fantastic Imagination." A Dish of Orts 313-322.

---. The Golden Key. 1867. New York: Farrar, 1967.

---. "The Imagination: Its Function and Its Culture." A Dish of Orts 1-42.

---. "A Sketch of Individual Development." A Dish of Orts 43-76.

---. "True Christian Ministering." A Dish of Orts: 298-312.

---. What's Mine's Mine. London: Kegan Paul, 1886.

MacDonald, Greville. George MacDonald and His Wife. London: Allen, 1924.

Marshall, Cynthia. "Reading 'The Golden Key': Narrative Strategies of Parable." Children's Literature Association Quarterly 14.1 (Spring 1989): 22-25.

Matthews, Caitlin. Mabon and the Mysteries of Britain: An Exploration of the Mabinogion. London: Arkana, 1987.

McGillis, Roderick. "Childhood and Growth: George MacDonald and William Wordsworth." Romanticism and Children's Literature in Nineteenth Century England. Ed. James Holt McGavran, Jr. Athens, GA: U of Georgia P, 1991. 150-167.

---. "Language and Secret Knowledge in At the Back of the North Wind." Proceedings Of the Seventh Annual Conference of the Children's Literature Association. Ed. Priscilla Ord. New Rochelle: Department of English, 1982. 120-127.

Mobley, Jane. "Toward a Definition of Fantasy Fiction." Extrapolation 15 (1974): 117-128.

Moore, T. Inglis. Social Patterns In Australian Literature. Berkeley: U of California P, 1971.

Murray, John. "The Magical Country: A Critical Study of the Novels of Patricia Wrightson." Diss. U of Alberta, 1991.

Murrin, Michael. "The Dialectic of Multiple Worlds: An Analysis of C. S. Lewis's Narnia Stories." VII: An Anglo-American Review 3 (1982): 93-112.

Nichols, Ruth. "Fantasy and Escapism." CCL 4 (1976): 20-27.

---. "Fantasy: The Interior Universe." Proceedings of the Fifth Annual Conference of Children's Literature Association, 1979. Ed. Margaret P. Esmonde and Priscilla Orde. Villanova, PA: Villanova U, 1979. 41-47.

---. Song of the Pearl. Toronto: Macmillan, 1976.

Otto, Rudolf. The Idea of the Holy: An Inquiry into the Non-Rational Factor in the Idea of the Divine and Its Relation to the Rational. Trans. John W. Harvey. Rev.ed. London: Oxford UP, 1931.

Philip, Neil. "Fantasy: Double Cream or Instant Whip?" Signal 35 (May 1981): 82-90.

Prickett, Stephen. Victorian Fantasy. Hassocks, Sussex: Harvester, 1979.

Reis, Richard H. George MacDonald. New York: Twayne, 1972.

Remington, Thomas J. "A Time to Live and a Time to Die: Cyclical Renewal in the Earthsea Trilogy." Extrapolation 21.3 (1980): 278-286.

Rev. of The Ice is Coming, by Patricia Wrightson. Reading Time 68 (January 1978): 39-40.

Riga, Frank. "The Platonic Imagery of George MacDonald and C. S. Lewis: The Allegory of the Cave Transfigured" For the Childlike: George MacDonald's Fantasies for Children. Ed. Roderick McGillis. Metuchen, N. J.: ChLA and Scarecrow, 1992. 111-132.

Rockwell, Joan. Fact in Fiction: The Use of Literature in the Systematic Study of Society. London: Routledge, 1974.

Rolleston, T. W. Celtic Myths and Legends. 1917. New York: Dover, 1990.

Ryan, J. S. "The Developing Lore of the Nargun as Monster for Patricia Wrightson." Orana 22.3 (August 1986): 123-132.

Said, Edward. Orientalism. 1978. New York: Vintage, 1979.

Schakel, Peter J. Reading with the Heart: The Way into Narnia. Grand Rapids, MI: Eerdmans, 1979.

Shakespeare, William. The Tempest. New York: Signet, 1987.

Sherwood, Mary. The History of the Fairchild Family. 1818. Classics of Children's Literature 1621-1932: A Collection of 117 titles reprinted in photo-facsimile in 73 volumes. New York: Garland, 1977.

Spence, Lewis. An Encyclopedia of Occultism. New York: University, 1960.

Spraggs, Gillian. "A Lawless World: The Fantasy Novels of Susan Cooper." Use of English 33.2 (Spring 1982): 23-31.

Squire, Charles. Celtic Myth and Legend Poetry and Romance. London: Gresham, n.d.

Stannard, David. The Puritan Way of Dying: A Study in Religion, Culture, and Social Change. New York: Oxford UP, 1977.

Stott, Jon. "An Interview with Ruth Nichols." CCL 12 (1978): 5-19.

---. "The Nature of Fantasy: A Conversation with Ruth Nichols, Susan Cooper, and Maurice Sendak." The World of Children's Books 3.2 (Fall 1978): 32-43.

Swinfen, Ann. In Defence of Fantasy: A Study of the Genre in English and American Literature Since 1945. London: Routledge, 1984.

Taylor, Charles. Sources of the Self: The Making of Modern Identity. Cambridge, MA: Harvard UP, 1989.

Thompson, Raymond H. "Jungian Patterns in Ursula K. Le Guin's The Farthest Shore." Aspects of Fantasy: Selected Essays from the Second International Conference on the Fantastic in Literature and Film. Ed. William Coyle. Westport: Greenwood, 1986. 189-195.

Tolkien, J.R.R. "On Fairy-Stories." Tree and Leaf. London: Unwin, 1964.

Townsend, John Rowe. "Didacticism in Modern Dress." Only Connect: Readings on Children's Literature. 2nd ed. Ed. Sheila Egoff et al. Toronto: Oxford UP, 1980. 53-62.

Tzu, Lao. Tao Te Ching. Trans. D. C. Lau. London: Penguin, 1963.

von Franz, Marie-Louise. Individuation in Fairy Tales. Rev. ed. Boston: Shambhala, 1990.

Waggoner, Diana. The Hills of Faraway: A Guide to Fantasy. New York: Atheneum, 1978.

Walker, Barbara G. The Secrets of the Tarot. San Francisco: Harper, 1984.

Wass, Hannelore, and Charles A. Corr. Helping Children Cope with Death: Guidelines and Resources. New York: Hemisphere, 1982.

Watkins, Owen C. The Puritan Experience. London: Routledge, 1973.

Watson, Donald. A Dictionary of Mind and Spirit. London: Deutsch, 1991.

Watts, Isaac. Divine Songs Attempted in Easy Language for the Use of Children (1715). Classics of Children's Literature 1621-1932: A Collection of 117 titles reprinted in photo-facsimile in 73 volumes. New York: Garland, 1978.

Welch, Holmes. The Parting of the Way. Boston: Beacon, 1957.

Willard, Nancy. "The Nonsense of Angels: George MacDonald at the Back of the North Wind." Proceedings of the Fifth Annual Conference of the Children's Literature Association. Ed. Margaret P. Esmonde and Priscilla Ord. Villanova, PA: Villanova U, 1979. 106-112.

Wolff, Robert Lee. The Golden Key: A Study of the Fiction of George MacDonald. New Haven: Yale UP, 1961.

Wolkstein, Diane, and Samuel Noah Kramer. Inanna: Queen of Heaven and Earth. New York: Harper, 1983.

Woolley, C. Leonard. The Sumerians. Oxford: Clarendon, 1928.

Wrightson, Patricia. Behind the Wind. New York: Atheneum, 1981.

---. The Dark Bright Water. 1978. New York: Atheneum, 1979.

---. "Ever Since My Accident: Aboriginal Folklore and Australian Fantasy." The Horn Book. 56.6 (December 1980): 609-617.

---. "Folklore and Fantasy." Orana (May 1987): 77-82.

---. "Hurtling into Freedom." Reading Time 52 (July 1974): 6-7.

---. The Ice is Coming. New York: Atheneum, 1977.

---. "The Square Professionalist: Patricia Wrightson Addresses her Critics." Reading Time 70 (January 1979): 5-8.

---. "When Cultures Meet: A Writer's Response." Through Folklore to Literature. Ed. Maurice Saxby. Sydney: IBBY, 1979. 187-202.